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GIFT OF

"Dost thou love pictures?"
Taming of the Shrew, Induction, Sc. 2

"Look here on this picture and on this."
Hamlet, Act III, Sc. 4

Catalogue

of the

W. P. Wilstach Collection

Memorial Hall

Fairmount Park, Philadelphia

1904

Edited by Carol H. Beck

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"Wilstach collection."

The W. P. Wilstach Collection

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(IN CHARGE OF THE W. P. WILSTACH COLLECTION)

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Introductory

PHILADELPHIA is indebted to the thoughtful and munificent generosity of Mr. and Mrs. W. P. Wilstach for the collection of art treasures herein catalogued. The former devoted a fortune, which he had gained in mercantile pursuits, to his own and his fellow-men's æsthetic cultivation, and during his busy life collected with much judgment and taste the paintings and statuary which form the nucleus of the Wilstach collection. The latter by economy and thrift so increased the fortune which she inherited from her husband as to enable her not merely to dedicate the collection to the perpetual enjoyment of her city, but also to afford it an endowment for its maintenance and increase such as few public galleries enjoy at the present time.

In her original will, dated July 31, 1873, she directed as follows:

". . . Item. One other equal fourth part thereof unto the City of Philadelphia, if accepted by the Fairmount Park Commissioners as now authorized by Act of Assembly, upon the conditions and for the purposes following, namely:

"To erect a secure Art Gallery in said park for the exhibition of pictures and works in the Fine Arts, on a plan similar to the new building for such exhibition at Dresden in Saxony, to be so built as to admit of extension with the increase of funds without impairing the harmony of the edifice or destruction of any portion of the original building; but if there should be a suitable permanent building left in said Park after the Centennial celebration of 1876, in which pictures mentioned below may be received and preserved distinctly from other collections, so as to be known as the 'Wilstach Collection,' then the erection of another building may be omitted, and donations shall be accepted for said collection, and invited by the said Commissioners.

"To the said City, but to be under the custody and control of the said Fairmount Park Commissioners, I also direct all my paintings, pictures and statuary, including those of my late husband, to be given and transferred to the said city for said purposes and placed in the 'Wilstach Collection.' Their exhibition shall be public, under regulations to be established by the said Fairmount Park Commissioners, and as soon as practicable shall be gratuitous, and the opening thereof shall be as soon after my decease as a gallery can be provided for their reception.

"All the said fourth of said residuary estates not expended in erecting such hall of art, and the whole, if no such hall shall be required to be built out of said fund, shall be kept invested in lawful investments by the said Fairmount Park Commissioners, subject to the jurisdiction of the Courts having control of testamentary trusts; and the income thereof shall be by them applied to the purchase of pictures, paintings, and statuary for said collection, always keeping in view the purpose of obtaining objects of the highest skill and beauty, that they may be the source of pleasure and the means of cultivation and refinement of the tastes of the people, be pure in sentiment, and never minister to vulgarity and vice.

"Provided, however, that if the principal should exceed the sum of one hundred thousand dollars, then the excess over that sum may be used for the purchase of works of art."

In the final codicil to the said will, dated March 7th, A. D. 1890, the testatrix devised to the City of Philadelphia, as follows:

". . . Item. I give and bequeath to the City of Philadelphia all my paintings, engravings, statuary, photographs, books of art, and catalogues of various galleries in Europe, and America. Also my books denominated 'Dresden Gallery,' containing engravings of the paintings in the Dresden Galleries, in Dresden, Saxony, and all works of art owned by me at the time of my decease, in trust nevertheless, to, for and upon the following uses, intents and purposes, to wit: To place the said paintings, statuary, photographs and works of art in the possession and under the control of the Commissioners of Fairmount Park, to be placed by them in

Memorial Hall in Fairmount Park, there to be preserved by them, and taken care of and kept in good order, as the nucleus or foundation of an Art Gallery for the use and enjoyment of the people. The collection to be kept together and known and designated by the name of the 'W. P. Wilstach Collection.' And I direct my Executors to transfer to the Commissioners of Fairmount Park, in like manner in trust, the one other fourth part of the residue and remainder of the said estate and estates, which said sum shall be invested in good and lawful securities by the said Commissioners of Fairmount Park. And the interest accruing therefrom shall be used for the maintenance of said Art Gallery, in keeping the same in good order and condition and providing of competent care-takers, as may be necessary to carry out, to its full and complete extent and meaning, the design I have in view in making this devise and bequest for the founding and sustaining an Art Gallery in Fairmount Park for the use and enjoyment and benefit of the public. . . ."

It is certainly a happy coincidence that, as anticipated by the testatrix, this collection should find its first home in the memorial building, which during the Centennial Exposition, contained the first cosmopolitan art collection exhibited in this country. How much of artistic inspiration America derived from this friendly rivalry of nations need not be here considered. Our national art was then in its infancy and suffered by comparison with its elder and more favored sisters. Invigorated by the stimulus of competition with the masterpieces of other lands, it has since attained such sturdy growth as to challenge comparison with the best of every clime.

Memorial Hall is, however, reserved more especially for the exhibition of works of industrial art, and it was accordingly only a question of time when the Wilstach collection would require a special and more suitable building for its pictures.

The liberal spirit and broad-minded enterprise of Philadelphia has already planned a future home for this collection, and of others which may hereafter be given to the city of Philadelphia by public-spirited citizens. It is gratifying to note that the manner in which this design was selected, and

the means proposed towards its beginning have received general acquiescence and public approval.

At the instance of the Fairmount Park Commission the Councils of the City of Philadelphia appropriated, in the year 1894, the sum of $15,000, to pay the expenses of a competition, which should be open to the architects of the world, for an appropriate design for an art gallery, in which the Wilstach and other collections could be permanently placed. The Park Commission issued a circular, in which four prizes, of $6000, $3000, $2000, and $1000, respectively, were offered for the four most meritorious designs; and as a result of this exceptionally munificent offer, designs were sent in by architects from different parts of the world.

The result was such an *embarras des richesses* that the chief difficulty became one of selection. For this purpose a committee of experts was appointed to report to the Park Commission the eight most acceptable plans in the order of merit. The experts could not have been better selected. They were Daniel H. Burnham, of Chicago, so favorably known in connection with that magnificent triumph of American art, the Chicago Exposition; Stanford White, of New York, who could speak on matters of architecture *ex cathedra;* William R. Ware, of Columbia College; Joseph M. Wilson, a distinguished engineer of this city, and John G. Johnson, Esq., of the Philadelphia Bar. On December 3, 1895, this Committee of Experts made its report, and the Fairmount Park Commission on the same day adopted its conclusion. The first prize was awarded to James Bite and Henry Bacon, of New York; the second to Lord, Hewlett and Hull, of the same city; the third to Marcel Perouse, of Paris, and the fourth to Howard and Caldwell, of New York. Both Committee and Commission were unanimous in this award, and the design can hardly fail to win general commendation. The several experts were enthusiastic as to the character of the work submitted in competition, and especially as to the design which received the first prize. Their report states, that in determining their selection regard was had to the conditions required "for an extensive art museum, namely, continuous galleries in both stories, surrounding large top-lighted courts.

. . . . Its exterior and interior treatments are the finest, and most satisfactory, and we recommend its adoption by the Commission as the one which best fulfills the requirements of the problem both from a practical and architectural standpoint; and we believe from the careful study of detail shown by these drawings that the Commission can entrust the building of the museum to its author or authors with confidence; that its faults can easily be corrected, and that the completed building will justify its selection. We recommend the use of white marble for the exterior of the Art Museum."

It is equally gratifying to note that there is already a fund in hand for the beginning of this most important work, and it is a happy coincidence that this fund is the unconscious benefaction to this proposed gallery of the most distinguished man who ever lived in Philadelphia. Benjamin Franklin gave, by the codicil to his will, dated April 23, 1790, "the sum of £1,000 to the corporation of the City of Philadelphia to invest for one hundred years," and, at the expiration of a century, to "lay out at their discretion £100,000 in public works, which may be judged of most general utility to the inhabitants, such as fortifications, bridges, aqueducts, *public buildings,* baths, pavements, *or whatever may make a living in town more convenient to its people and render it more agreeable to strangers resorting thither for health and temporary residence.*" The remaining £31,000 was, in such event, to be reinvested for another hundred years, and so following. The far-seeing old Doctor, after predicting that the construction of buildings and streets in the city would ultimately "prevent its (the rain) soaking into the earth and renewing and purifying the springs, whence the waters of the wells must gradually grow worse and in time be unfit for use," said . . . "I recommend at the end of the first hundred years, if not done before, the corporation of the city employ a part of the £100,000 in bringing by pipes the waters of the Wissahickon Creek into the town." This recommendation shows how inadequate was the foresight of even so widely versatile and profoundly learned a thinker as Dr. Franklin. The city of Franklin has long since outgrown the waters of the Wissahickon as a source of supply, and at the expiration of one

hundred years the city, through its Board of Trusts, was obliged to consider other objects to which to divert the stream of Franklin's bounty. Considering the perennial significance of art and the pleasure and instruction that it affords in any cultured community, what could make "living in the town more convenient to its people and render it more agreeable to strangers" than an art gallery, in which the masterpieces of the brush and of the chisel, which command world-wide recognition, could be studied? The old philosopher felt constrained in the conclusion of his codicil to indicate the fear that perhaps he had "too much flattered myself with a vain fancy that these dispositions, if carried into execution, will be continued without interruption and have the effects proposed. I hope, however, that if the inhabitants of the two cities should not see fit to undertake the commission, that they will at least accept the offer of these donations as a mark of my good will, a token of my gratitude and a testimony of my earnest desire to be useful to them after my departure."

To this end the Board of City Trusts has conditionally appropriated a portion of the fund, which has accumulated during the century, to the Fairmount Park Commission for the purpose of constructing this art gallery. It is probable that no object could have been selected more in keeping with the broad, liberal mind and cultured philanthropy of Benjamin Franklin than the present. It is certainly a happy augury that the initial fund for the construction of this great temple of art should come from the same presiding genius who fathered the University of Pennsylvania, who helped to found the American Philosophical Society, the Philadelphia Library and the Pennsylvania Hospital, and who in his many-sided genius as statesman, scientist, author, philanthropist, diplomat and philosopher left such an enduring impress not only on the great city of his choice, but also on his country and the world at large.

Whether this noble project can be successfully carried out, or not, the Wilstach collection of pictures has already taken rank with the art collections of the world.

It cannot fail to carry out the noble purpose of its donors, "to be the source of pleasure and the means of cultivation

and refinement of the tastes of the people." In a community, world-famous for its great material interests, it will teach the infinite utility of beauty. Generations unborn will honor its donors and draw artistic inspiration from their noble gift. This is their monument, serving to perpetuate the memory of their philanthropy and public spirit to the after ages. May this important public work be continued by those to whom the trust is confided, in the spirit of Ruskin, whose great message to men was the high moral purpose of art:

"When we build, let us think that we build forever. Let it not be for the present delight nor the present use alone; let it be such work as our descendants will thank us for and let us think, as we lay stone on stone, that a time is to come when these stones will be held sacred because our hands have touched them and that men will say as they look upon the labor and wrought substance of them: 'See, this our fathers did for us.'"

ABBREVIATIONS

A. N. A.,	Associate of the National Academy.
N. A.,	National Academician.
A. R. A.,	Associate of the Royal Academy.
R. A.,	Royal Academician.
N. A. D.,	National Academy of Design.
P. A. F. A.,	Pennsylvania Academy of Fine Arts.
E. U.,	Exposition Universelle.
H. C.,	Hors Concours.

THE W. P. WILSTACH COLLECTION

PAINTINGS

ACHENBACH (Andreas) — **Düsseldorf**

Born, Cassel, 1815
Pupil of Schirmer
Medals, 1839-55-67
Legion of Honor, 1864
Knight of the Order of Leopold
Member of the Berlin, Antwerp, and Amsterdam Academies

Andreas Achenbach painted a large number of German and Norwegian landscapes, treating mountain, forest and sea with like ability and strength.

1. **Mill in Westphalia—Storm Approaching**

42½ x 18¾

2. **Landscape**

21 x 18¾

ACHENBACH (Oswald) — **Düsseldorf**

Born, Düsseldorf, 1827
Pupil of his brother, Andreas
Medals, 1859-61-63
Legion of Honor, 1863

Oswald Achenbach has a more ideal conception of nature than his brother. His representations of peculiar atmospheric effects and of Southern scenery are very successful.

3. **Street Scene, Naples**

42 x 48½

ALEXANDER (John W.) — **New York**

Contemporary
Sociétaire de la Société Nationale des Beaux Arts

This portrait of the celebrated Swedish artist, M. Thaulow, is strong in characterization. Expressed with frankness and force, the treatment is thoroughly individual, fluent and direct. Mr. Alexander is one of the most distinguished of contemporary American painters.

4. Portrait of M. Thaulow

35 x 47

AMBERG (Wilhelm) — **Berlin**

Born, Berlin, 1822
Pupil of Herbig, the Berlin Academy, Karl Begas, and Leon Cogniet (Paris)
Member of Berlin Academy, 1869

5. Contemplation

23 x 28½

ANSELMI (Michelangelo) — **Italy**

Born, Lucca, 1491. Died, Parma, after 1554.
Pupil of Il Sodoma. Influenced by Correggio
Lombard School

When Correggio was chosen to decorate the cupola and the tribune of the Cathedral at Parma, Anselmi was one of three men selected to decorate the chapels. The affinity between the two artists led to Anselmi becoming the disciple and imitator of the "Faun of the Renaissance," Correggio, the lover of joyousness, tenderness, charm and beauty.

6. Flora

25½ x 30⅜

7. The Death of Leander

63¾ x 44¾

Anthonissen (H. (Hendrik?) Van) — **Holland**

Flourished middle of 17th Century

This characteristic coast scene has a charm of atmospheric effect, a delicacy of color and a distinction of tone which command the highest admiration. This quality of luminous, enveloping gray also constituted the charm of the work of Van Goyen to whose influence Anthonissen was most responsive.

8. Marine View

48½ x 33¾

ARRUFI (G.) — **Paris**

Contemporary

"The Gamesters" presents a picturesque and artistic totality. The subtle light of the picture is painted with an analysis and truth that are chiefly mental. Carolus Duran has said: "Painting is not done with the eyes. It is done with the brains for order, with the heart for love, with the emotions for sentiment and feeling."

9. The Gamesters

44¼ x 31⅝

AUBLET (Albert) **Paris**

Born, Paris, 1851
Pupil of Jacquard and Gérôme
Medals, Paris, 1880-1889, E. U. Munich, 1883
Legion of Honor, 1890. Hors Concours
Chevalier de l'Ordre de Saint Michel de Baviere
Membre de la Société des Artistes français
Sociétaire de la Société National des Beaux Arts

This picture is a daring and successful experiment. A clear and positive green light diffuses the flesh tones of the figure as well as a room that is full of warm red color. The result is strikingly effective, being additionally distinguished by intelligence and veracity.

10. Woman Asleep

35⅞ x 45½

AVERCAMP (Hendrik, surnamed de Stomme (Mute) van Kampen) **Holland**

Born, probably at Kampen, about 1585. Died about 1635

Winter scenes, such as the present picture, form the subject of most of the valued paintings by Avercamp. Many skaters are seen sharply defined against the ice, those in the center of the picture being engaged in some national sport. The well dressed burgher and the humble villager pass back and forth from the surrounding picturesque village. This entire scene, characteristc of Holland, is presented in a charming tone of silver and gray.

11. Landscape

34 x 20¼

BACCICCIO IL (Gio. Battista Gaulli) **Italy**

Born, Genoa, 1639. Died, Rome, 1709
Pupil of Luciano Borzone
Genoese School

This painter so developed his abilities by an early study of the great masters at Rome that he won both position and wealth. His most important religious picture decorates the Church of the Gesù at Rome. Bacciccio painted the portraits of many of the illustrious nobles and cardinals of his time and had the unique experience of painting no less than seven of the popes. Bacciccio was an accomplished machinist as well as a famous artist.

12. Archangel Gabriel Pursuing Lucifer

60⅝ x 41½

BARKER (Thomas) (called Barker of Bath) **England**

Born, Pontepool, England, 1769. Died, Bath, 1847
Studied with his father, Benjamin Barker, and in Rome

Thomas Barker spent the first four years of his artistic life in copying the works of the Dutch and Flemish masters. Finding a valuable patron in Mr. Spackman, a wealthy coach builder of Bath, he was later given the opportunity to follow his artistic bent. After an advantageous visit to Rome he returned to Bath and entered upon a very successful career. Though he painted an occasional portrait and religious picture as well as one important fresco in his house at Bath, he is chiefly known by his landscapes with their groups of rustics or of gypsies, such as the picture here exhibited.

13. **Gypsies on the Heath**

41⅜ x 30

BASSANO (Jocopo, the elder) (Jacopo da Ponte) **Italy**

Born, Bassano, 1510. Died, Bassano, 1592
Pupil of his father, Francesco de Ponte, the elder, of Bonifazio Veneziano and, it is said, of Titian
Venetian School

This genre painter of Venice won the highest praise even from such masters as Titian and Tintoretto. Paola Veronese so appreciated his ability that he sent his son Carlo to him to be instructed "more particularly in regard to that just disposition of lights reflected from one object to another, and in those happy counter positions, owing to which the depicted object seems clothed with a profusion of light." Bassano treated religious subjects as though they were the familiar scenes of his own time, thus unconsciously rendering the simple country life that surrounded him. They are conspicuous for masterly chiaroscuro and for an excellence of color truly Venetian. Berenson writes: "Most of his pictures seem as dazzling, then as cooling and soothing, as the best kind of stained glass; while the coloring of details, particularly of those under high lights, is jewel like, as clear and deep and satisfying as rubies and emeralds."

14. **Ecce Homo**

31 x 38½

15. **The Buffeting of Christ**

47 x 34¾

BASTIEN (Alfred) **Paris**

Born, Ixelles, Contemporary
Associé de la Société National des Beaux Arts

This portrait of the sculptor Kerfyser in his studio will interest every student of painting. Its technique is exceptionally vigorous. It shows power, precision of form, correctness of drawing and solidity of structure. The varied and harmonious scheme of color is equally well selected.

16. Portrait of a Sculptor

59⅝ x 78⅝

BASTIEN-LEPAGE (Jules) **Paris**

Born, Damvillers, 1848. Died, Paris, 1884.
Pupil of Cabanel
Medals, 1874-75-78
Legion of Honor, 1879

An artistic career of but twelve years, yet great in achievement. The truth, force and sincerity of his art have won world-wide recognition and admiration. Among his brother artists he is especially valued. The distinguished painter, Dagnan-Bouveret, writes: "He is always present with me, and whenever I paint a new picture, I ask myself if it would have satisfied him." Jules Breton says: "Bastien-Lepage will leave a lasting fame. This young artist, cut down in the flush of his promise, was a true investigator. How conscientious was his work! He made his debut with a masterpiece, the 'Portrait of my grandfather.' Touching familiarity, simple and accurate drawing, admirable truth of tone, strong and fine harmony, just relation of the figure to the background—all are there. In Bastien Lepage, France has lost her Holbein!"

17. In the Fields

40 x 30. Dated 1880

BAUGNIET (Charles) **Paris**

Born, Brussels, 1814
Pupil of J. Paelwick and M. F. Williams
Member of Ghent Academy in 1836
Order of Leopold, 1843; Officer, 1872
Order of Isabel the Catholic of Spain
Order of Blanche Ernstein of Saxony
Order of Christ of Portugal

18. The Joy of the House

6 x 8

BEARD (William H.) **New York**

Born, Ohio, 1825. Died, 1900.
National Academician, 1862

19. Gray Squirrel

9 x 6. Dated 1863

BECKER (Karl Ludwig Friedrich) **Berlin**

Born, Berlin, 1820
Pupil of Von Klober, Hess and Cornelius
Medals, Paris, 1861. Berlin, Vienna and Munich
President and Professor of Academy, Berlin
Officer of Leopold
Member of Academies, Berlin and Vienna
Member of Royal Society of Letters and Fine Arts of Belgium

20. The Count's Birthday

56 x 43½

BÉROUD (Louis) **Paris**

Born, Lyons, 1852
Pupil of Gourdet, Bonnat and Lavastre
Bourse de voyage, 1883. Medals, 1883-89, E. U.
Hors Concours
Membre de la Société des Artistes français

Thoroughly well considered, there is both sincerity and conviction in the frank realism of this picture. The problem of the many values in relative color, inevitable when painting a gallery hung with pictures, has been met with taste and authority.

21. Rubens Gallery in Museum of Louvre

72⅞ x 70¾

BEYEREN (Abraham Van) **Holland**

Born, The Hague in 1620 or 1621. Died after 1674
Master of the Guild at The Hague, 1640. At Delft, 1657
Member of the Guild at Alkmarr, 1674

"The most necessary quality of the ambitious in art is patience," says Alfred Stevens. Assuredly, then, the still life painters of Holland have deserved their celebrity. They have reproduced for us the most minute detail of their subject and always with good massing, fine color and breadth of effect.

22. Still Life (Fish)

35¼ x 28½

BICCI (Neri Di Bicci Di Lorenzo Di) **Florence**

Born, 1419. Died 1491
Florentine School

Although lacking originality and force, this altarpiece is given with much purity and richness of color. There is tenderness, repose and a refinement of spiritual ideals in its graceful decoration. It represents the Virgin and Child enthroned, St. Francis, St. Catherine and two other saints on either hand. Many pictures by Neri di Bicci are to

be found in the churches of Tuscany, and four pictures of the Annunciation are at the Academy of Arts in Florence.

23. Virgin and Child with Four Saints

76¼ x 53¼

BILLOTTE (René) **Paris**

Born, Tarbes, Hautes-Pyrénées
Honorable Mention, 1881
Medal, 1889
Legion of Honor, 1889
Hors Concours
Fondateur de la Société Nationale des Beaux Arts

This thoughtful effect at nightfall is given with subtle skill and a sympathetic touch.

24. Evening at the Gate of Courcelles

32 x 23½

BLAUVELT (Charles F.) **Philadelphia**

Born at New York, 1824
Pupil of the National Academy and of Charles L. Elliot
National Academician, 1859
Member of Pennsylvania Academy, 1864

25. The Lost Child

8 x 12

BOGGIO (Émile) **France**

Born, Venezuela. Naturalized Frenchman
Pupil of J. P. Laurens and H. Martin
Honorable mention, 1888
Medals, 1889, 1900, E. U. Hors Concours

"'Thou shalt gain thy bread in the sweat of thy brow' was written centuries ago. Immutable destiny which none may change," comments Millet, the artist poet of labor. The power and permanence of this element in life is here represented, combined with a majestic conception of nature that is very impressive. The figure of the man—so full of uncomplaining eloquence—and the powerful white oxen which he is guiding, are enveloped in the cool twilight, yet they are illumined by the golden light of the sun, towards which they steadily advance.

26. Labor

126½ x 86¼

BONFIELD (George R.) **Philadelphia**

Born, England, 1802. Died, Philadelphia, 1898
An early member of the Pennsylvania Academy of the Fine Arts
One of the founders of the Artists' Fund Society

27. River Scene
36 x 24. Dated 1854

28. The Wreckers—A Coast View
17 x 12. Dated 1855

BONHEUR (Marie Rosa) **France**

Born, Bordeaux, 1822. Died, 1899
Pupil of her father, Raymond Bonheur
Director of the Paris Free School of Design for Young Girls, which she founded, 1849
Medals, 1845-48-55-67. E. U.
Legion of Honor, 1865; Officer, 1894
Cross of San Carlos, 1865; of Leopold, 1880
Member of Antwerp Institute, 1868
Commander's Cross of Royal Order of Isabella the Catholic, 1880
Officer of the Most Noble Order of Santo Jacobo, 1894

When the King of Belgium conferred the Leopold Cross upon this "honored master," as Claretie terms Rosa Bonheur, it was given, it is said, for the first time to a woman. The Emperor Napoleon III. hesitated to honor her work with the Cross of the Legion of Honor, lest popular judgment might condemn the award. When he decided finally that the question of sex should not interfere with the recognition of such conspicuous merit, the Empress Eugénie surprised the artist in her studio, and "Saluting the new knight with a kiss," Rosa Bonheur relates, "she pinned the decoration to my black velvet jacket." During the Franco-Prussian war, the studio and residence of the artist were respected by special command of the Crown Prince of Prussia, afterward the Emperor Frederic of Germany. This appreciation by the rulers both of her own country and of Germany, is shared by the entire world of art, which recognizes in her an artist of first rank. She painted animal life with a hearty love, vigorous style and fine feeling for color, space and composition.

29. Barbaro After the Hunt
51¼ x 38

BONINGTON (Richard Parkes) **England**

Born, Arnold, near Nottingham, 1801. Died, London, 1828
Pupil of École des Beaux Arts and Baron Gros
Gold Medal, 1824

Bonington was of English parentage but of essentially French training. During his short life he created a profound impression on the art of both countries, by the breadth, frankness and freedom with which he observed and rendered nature. In

1822 he visited Venice and studied with great success the warm coloring of the Venetians. On his return to England he received many commissions. A sunstroke, incurred while sketching, developed brain fever, from which he never recovered. At the age of twenty-seven his promising career was cut short by death. "I have never known in my own time an early death of talent so promising, so rapidly and obviously improving," writes Sir Thomas Lawrence.

30. Landscape in Normandy

10 x 12

BOTH (Jan) **Utrecht**

Born, Utrecht, 1610. Died, Utrecht, after 1650
Pupil of his father
Dean of the Guild, 1649

This celebrated Dutch painter and his brother, Andries, went to Italy in their early youth, and there acquired wide reputation and large fortunes. These brothers were greatly attached to each other from their infancy, and in later years worked together on one canvas with such perfect harmony that it is difficult to distinguish any difference of thought in the figures and animals, painted by Andries, and the landscape painted by Jan. Bryan has said: "The sympathy of their affections had blended itself with the exertion of their talent; and in their works everything was warm, tender and harmonious. The landscapes of Both exhibit the most beautiful scenery; his colors are glowing, yet delicate, and they have a sparkling effect of sunshine, which has scarcely been equalled." They continued working together in Italy until separated by death.

31. Landscape and Horseman

38 x 37

BOUGUEREAU (William Adolphe) **Paris**

Born, La Rochelle, 1825. Contemporary
Pupil of Picot and École des Beaux Arts
Prix de Rome, 1850
Medals, 1855-57-67. Medals of Honor, 1878-85
Legion of Honor, 1859. Officer, 1876. Commander, 1885
Member of Institute, 1876

Only the marked artistic ability exhibited by Bouguereau reconciled his parents to his withdrawal from a business career. He was the architect of his own fortune, earning by portrait paint-

ing the money which enabled him to study in the art schools of Paris. A large number of his pictures are to be found in America, where he has probably appealed to a more varied public than any other modern painter. "We admit that a little more frankness in the touch would give to his painting a reality which sometimes is wanting," writes René Ménard. "Rusticity is not with this painter an instinctive sentiment. But leaving this reserve it must be acknowledged that M. Bouguereau's children are delightful and his composition charming; his drawing is correct, even to rigidity; he possesses a gracefulness and a fecundity of invention attested by the immense number of his pictures . . . Whether he paints mythological subjects or rustic scenes, M. Bouguereau always exhibits three qualities which justify his reputation,—knowledge, taste and refinement."

32. The Thank Offering

42 x 57½

BOUTELLE (D. W. C.) **Bethlehem, Pa.**

Born, New York, 1820. Died, 1884
Associate of the National Academy, 1853
Member of the Pennsylvania Academy of the Fine Arts, 1862

33. Lehigh Valley, from Mt. Rogers, with Bethlehem in the distance

50 x 40. Dated 1861

34. Fish Trap on the Lehigh River

22 x 22

35. June Scene near Bethlehem, Pa.

32 x 24

BRANDI (Giacinto) **Italy**

Born, Poli (?) 1623. Died, 1691
Pupil of Lanfranco
Roman School

Lanzi reports that Brandi "wrought with great facility and filled Rome and the state with his works; but his inordinate love of gain induced him to hurry his works, and to neglect correctness of design, so that he never arrived to that grandeur of style which we admire in Lanfranco. He sometimes, however, went beyond himself, and produced some noble works." Among these must be placed the "St. Cecelia," so effective is the presentation of the subject, so flowing the brushwork.

36. St. Cecelia

68 x 86⅝

BRETON (Jules Adolphe) **Paris**

Born, Courriéres, 1827
Pupil of Dévigne and Drolling
Medals, 1855-57-59-61-67 E. U. 72. Also at London, Vienna and Brussels
Legion of Honor, 1861. Officer, 1867
Knight of the Order of Leopold, 1881
Ribbon of St. Stanislaus of Russia
Corresponding member of the Academies of Vienna, Stockholm, Madrid
Member of the Institute of France, 1886

Strong drawing and technique, fine color and composition, directed by a man of thought and of most tenderly sympathetic and poetic feeling. In 1878, Victor Hugo wrote Breton, who was littérateur as well as artist: "To be twice a poet; to be like Lamartine and also like Corot; to be by the strophe and by the palette; this is given to you, Monsieur. I thank you for your charming book, and I send you double plaudits." Five years later, after Breton's Jeanne was published, Gambetta writes him: "I have read your works, I have seen them, and I cannot tell even to you if it is the poet or the painter that most deeply touched, affected, conquered and fascinated me."

37. Burning Tares in a Wheatfield

53 x 38

38. Tired Out

12½ x 16

BRION (Gustave) **Paris**

Born, Rothau, Alsace, 1824. Died, Paris, 1877
Pupil of Guérin
Medals, 1853-59-61-63-67. Grand Medal of Honor, 1868
Legion of Honor, 1863
Chevalier of the Order of Leopold

Jules Breton writes: "Gustave Brion was a man of average but admirably balanced endowments. He designed with ease, and was well acquainted with the technique of his art."

39. Reading the Bible in the Family

47 x 43. Dated 1870

BRONZINO (Agnolo di Cosimo Allori) IL. **Italy**

Born, Monticelli, near Florence, 1502 or 1503. Died, Florence, 1572
Pupil of Raffaelino del Garbo and Jacopo da Pontormo
Florentine School

An ardent admirer of Michael Angelo, Bronzino had much of the same dignity and breadth of view. Although he painted in both fresco and oil, yet he attained his highest development in the field of portraiture. He painted many of the distinguished per-

sonages of his time, among whom were members of the Medici family, Dante, Boccaccio and Petrarch. These additions to the Wilstach collection are good examples of the large comprehension of nature characteristic of this great painter.

40. Piero Vettori, Senator

33⅞ x 42⅜

41. Princess of the House of Sciarra

34 x 39½

BRUEGHEL (Pieter, the elder) **Flanders**

Born, Brueghel, about 1525-30. Died Brussels, about 1570
Pupil of Pieter Koeck van Aalst and Hieronymus Cock
Influenced by Hieronymus Bosch
Master of the Guild in Antwerp, 1551

Sir Joshua Reynolds believed that this painter knew little of the mechanical art of picture making, but, in speaking of a religious picture by Brueghel, he commented on the deep thinking and on the variety of distress portrayed. Brueghel excelled in the landscape backgrounds he gave to his figure subjects. He retained the Flemish method of rendering them at a time when the contemporary Flemish artists were generally imitating the Italian painters of the Renaissance.

42. Crucifixion Scene

47⅜ x 25½

BULAND (Jean Eugène) **Paris**

Born, Paris. Contemporary.
Pupil of Cabanel and Yvon
Medal, 1885

"The Audience Day" was one of the pictures of interest at the Paris Salon of 1895. The subject is rendered in a style which is clear and firm, the various characters being interpreted with individual truth of expression and accuracy of drawing.

43. The Audience Day

47 x 37⅜. Dated 1895

CABANEL (Alexandre) **Paris**

Born, Montpelier, 1823. Died, 1888
Pupil of Picot
Prix de Rome, 1845
Medals, 1852-55-65-67-78 E. U.
Legion of Honor, 1855; Officer, 1864; Commander, 1884
Member of the Institute of France, 1863

A strong draughtsman and a manner, if somewhat conventional, exceedingly refined and distinguished. Painted previous to 1861 in the style of David, but later, feeling more the influence of the modern world, produced his greatest works. During the Third Empire Cabanel painted many portraits, his manner lending itself particularly to the painting of aristocratic and graceful court ladies.

44. Contemplation

44 x 36

CACHOUD (François Charles) **Paris**

Born, Chambéry. Contemporary
Pupil of E. Delaunay and M. G. Moreau
Honorable mention, 1893
Medal, 1896

A serene harmony of color conveys to us the restful beauty of this "Hour of the Cricket." The poetic sentiment of twilight has been here delicately expressed. As Guy de Maupassant has said: "Yes, it is beautiful because it *is* beautiful."

45. The Hour of the Cricket

79¼ x 55¼

CAILLE (Leon)

46. The Dead Bird

6 x 9. Dated 1863

CANALETTO (Antonio Canale), IL **Venice**

Born, Venice, 1697. Died, Venice, 1768
Pupil of his father, Rinaldo Canale
Venetian School

During his early manhood Canaletto acquired dexterity of handling and knowledge of decorative arrangement, while following the occupation of his father—a painter of theatrical scenery. In 1719, however, he visited Rome, where, while painting her ancient ruins, he was enabled to study more deeply and truly the problems of color, effects of light and shade, and perspective. On his return to Venice, with added sympathy as well as accurate observation, he devoted himself to reproductions of the bridges, buildings, public places and canals of his native city, in their effective and picturesque surroundings. Charles Blanc says that Canaletto is "unexcelled in painting architecture, in aërial perspective and in rendering slightly ruffled water."

47. A Bridge Scene

50 x 34⅜

CANO (Alonzo) **Spain**

Born, Granada, 1601. Died, Granada, 1667
Studied painting with Pacheco and sculpture with Montanes
Painter to the King, 1637
Appointed Canon in the Cathedral at Granada, 1652

Distinguished in the sister arts of painting, sculpture and architecture, Cano won the title of the Spanish Michelangelo. Such was his versatility that all parts of his monumental altar pieces, whether wood carvings, statues or paintings, represented his own work. Even before his twentieth year, Cano had executed many works for the city of Seville which were greatly admired, refusing all remuneration for these, however, on the ground that he wrought for practice and improvement alone, and not for money. In consequence of a duel with a fellow painter, Cano was obliged to leave Seville for Madrid. Here through the favor of Velasques he obtained protection and advancement. With the exception of this master it was Fuseli's opinion that Cano excelled in painting all his contemporaries. His pictures are statuesque, of classical simplicity and suavity, and full of fine decisive drawing. In "A Dominican" the character is given with splendid analysis and interpretation. A study of the canvas reveals to us even after the lapse of centuries, just what manner of man the subject was.

48. A Dominican

29⅛ x 38½

CAPELLE (Jan Van der) **Amsterdam**

Born, Amsterdam.
Pupil of Alfred Cuyp.
Freedom of the city, 1653

Ships and shipping, either in harbors or on quiet seas against warm bright skies, are the subjects frequently chosen by Capelle. Again he represents winter scenes with frozen waters, such as the picture here exhibited. Other paintings by Capelle are to be found in private collections in Europe and America, as well as in the museums of Amsterdam, Rotterdam, Brussels, Berlin and London.

49. A Frozen River

52 x 44

CARAVAGGIO (Michelangelo Da) (Michelangelo Amerighi or Merighi) **Italy**

Born, Caravaggio, 1569. Died, Porto Ercole, 1609
Studied in Milan, Venice, Rome
Roman School

The Naturalists, with Caravaggio at their head, were opposed to idealism in art or to even those principles that were founded on selection from nature. Their aim was to imitate without modification. The saints and apostles in the religious pictures painted by Caravaggio frequently represented mere Neapolitan models, porters or bandits. In extraordinary effects of light and shadow, however, even Rubens acknowledged Caravaggio's mastery to be superior to his own. His pictures, if somewhat morose and brutal, are painted with an impetuous action and furious energy thoroughly characteristic of that fierceness of temper which led Caravaggio to kill a companion in a dispute while playing tennis. He fled to Naples and later to Malta. Here, again attempting to avenge a quarrel, he was cast into prison. In the pursuit which followed his escape, he was severely wounded. A pardon was obtained but through a mistake Caravaggio was again arrested and later released only to wander despondingly along the coast, till suffering from wounds, hardships, and from the excessive heat, he died from fever on the beach at Porte Ercole.

50. A Musician

35⅝ x 44¾

51. A Glutton

35¾ x 45

CARRACCI (Annibale) **Italy**

Born, Bologna, 1560. Died, Rome, 1609
Pupil of Lodovico Carracci
Bolognese School

Contemporary with the school of the Naturalists was that of the Eclectics, led by the five Carracci. Of these Annibale was the most distinguished and diversified. In 1600 he accepted the invitation of Cardinal Odoardo Farnese to visit Rome, there to decorate a vaulted ceiling of the Farnese Palace. This decoration, representing various mythological subjects illustrative of celestial and terrestrial love, was much admired, Poussin preferring it, after the work of Raphael, to all the art in Rome. Impressed by the coloring, Caravaggio exclaimed, "God be praised! at last I have found one painter in my lifetime."

52. The Dead Christ

59⅞ x 59⅞

CARRACCI (Lodovico) **Italy**

Born, Bologna, 1555. Died, Bologna, 1617.
Pupil of Prospero Fontano, Tintoretto and Pasignano
Bolognese School

Lodovico Caracci was the founder of the celebrated Academy of the Incamminati (Right Road), conducted by the Caracci. Based on the art of their great predecessors, these men taught a union of Renaissance excellences. Their well known sonnet demanded the "Venetian action and management of shade, the dignified color of Lombardy, the terrible manner of Michelangelo, Titian's truth and nature, the sovereign purity of Correggio's style, and the just symmetry of a Raphael, etc." From this school came the Eclectics of Bologna, whose technical skill strongly influenced all the schools of Italy. Although Lodovico Caracci excelled as a teacher rather than as a painter, he left work of much intelligence both in fresco and in oil. Sir Joshua Reynolds comments on "his breadth of light and shadow, the simplicity of his coloring, and the solemn effect of that twilight which seems diffused over his pictures."

53. St. Sebastian

29¼ x 39

CASTAN (Edmund) **Paris**

54. The Youthful Navigator

6 x 8. Dated 1861

CHASE (William Merritt) **New York**

Born, Indiana, 1849
Studied in Indianapolis, New York and Munich
Honorable Mention, 1882. Medal, E. U., 1889
Member of the National Academy and Society of American Artists

Probably the most distinctive personality among our resident American painters. In our contemporary art no one has more vividly realized "to-day" for us or placed his impressions more truthfully, yet artistically, on canvas. Of much versatility, he has employed almost every medium to present by portraiture, genre, still-life and landscape, the realities about him. His work is distinguished by vitality, flexibility of execution, and a mind and instinct both artistic and cosmopolitan.

55. Still Life

36 x 28½

CIGNANI (Carlo) Count **Italy**

Born, Bologna, 1628. Died, Forli, 1719
Pupil of Albani. Influenced by Correggio and Annibale Carracci
Made a Count by the Duke of Parma
Founded the Clementine Academy at Bologna
Bolognese School

"One of the four leading artists of his age was the Cav. Carlo Cignani, a genius more profound than prompt; a hand eager to engage in labors, but most difficult, and ever dissatisfied in their completion," writes Lanzi. His most important work, the "Assumption of the Virgin," in the Cathedral of Forli, occupied him nearly twenty years. So highly was he esteemed by the students of his Academy at Bologna that they followed him to Forli, where the school was continued until the master's death. The Cardinal San Cæsareo, when purchasing a picture of Cignani, was so convinced of its financial value, that he courteously said "that he only paid for the canvas and accepted the painting as a present." Pictures by Cignani are distinguished by fine composition, mellowness of color and by figures of remarkable grace.

56. Signing His Death Sentence

75 x 115½

CLAASZ (Pieter) **Haarlem**

Born, Westphalia, about 1595. Died, Haarlem, 1661

"There is no fashion in the art of expressing nature as it is," writes Jules Claretie. Equally we may claim that the value of good work is for all time and all people. These old Dutch pictures are of as much value to the student or connoisseur today as when they were first painted.

57. Still-Life

21¼ x 15.

CLAYS (Paul Jean) **Brussels**

Born, Bruges, 1819
Pupil of Gaudin
Medals, Brussels, 1851. Paris, 1867-78 E. U.
Legion of Honor, 1875; Officer, 1881
Chevalier of the Order of Leopold

"For a long time the sea, or rather the water, has had no interpreter more exact than Clays; he knows its clearness, and he knows how to render the little noisy waves all bathed in light."—*René Ménard.*

58. Marine View

42½ x 29. Dated 1870

59. Marine View

16 x 11

CODDE (Pieter) **Amsterdam**

Born, Amsterdam, before 1610. Died, about 1660
Studied at Haarlem. Influenced by Frans and Dirck Hals

A superb and scholarly piece of work, rendered with a realism impressive in its breadth of accomplishment, sober, dignified color, truth of form and solidity of structure. This assured mastery of technical difficulties so universally possessed by these old Dutch masters elicited from the great English painter, Sir Joshua Reynolds, the opinion that "painters should go to the Dutch School to learn the art of painting, as they would go to a Grammar School to learn languages." Fine examples of the representations of social reunions and military scenes, for which this master is famous, are to be found in the galleries of Berlin, Vienna and The Hague.

60. A Princess Palatine

46¼ x 78½

CONINCXLO (Coninxlor, Coninexly) (Gillis Van) **Antwerp**

Born, Antwerp, 1544. Died, Amsterdam, after 1604
Pupil of Pieter Coecke, the younger, Leenaert Kroes and Mostaert
Received into the Guild, 1570

For several years this painter followed his vocation in France and Italy. On his return to Flanders, his landscapes were so greatly admired that picture dealers eagerly purchased them for export to different parts of Europe. The Emperor of Austria procured a number for his famous collection. Brion states that Coninexlo was the "ablest artist in the branch that he followed of the time in which he lived. His touch is spirited and light and his color clear and agreeable."

61. Landscape

54¾ x 30

CONSTABLE (John) **England**

Born, East Bergholt, Suffolk, 1776. Died, London, 1837
Pupil of the Royal Academy, Joseph Farrington and R. R. Reinagle
Royal Academician, 1829

"Tone is the most seductive and inviting quality a picture can possess," said the greatest English landscape painter, Constable. In the scenes of English rural life, which he immortalized, this quality has been manifested to an eminent degree. During early life he was employed in a wind-mill, and, in

consequence of the close observation of the variations of nature, he developed the wonderful knowledge of cloud effects for which he is distinguished. The influence of Constable on English and French art was of marked significance. It was the study of the works of Constable, Bonington, and the old Dutch landscape painters, that developed the famous Fontainebleau-Barbizon school.

62. Old Brighton Pier

38½ x 23¾

63. The Pond, Hampstead Heath, near London

60½ x 41¼

COROT (Jean Baptiste Camille) **Paris**

Born, Paris, 1796. Died, Paris, 1875
Pupil of Michallon and Victor Bertin
Medals, 1833-48-55-67, E. U.
Legion of Honor, 1846; Officer, 1867
Diploma to the memory of deceased artists, E. U., 1878

A life of great usefulness and nobility. Useful, in that he filled so prominent a place in the great modern impulse of art and perpetuated that which he found, the spirit, the depths of atmosphere, the light, the movement, the exquisite feeling of pulsating nature, more particularly when the dawning or the fading of the day softens sharp detail into tender harmony. "This poetical perfume is a personality and supersedes the necessity of signature," writes René Ménard. Noble, in that "Père Corot" gave the benefit both of his experience and his large income to those about him, especially to his struggling contemporaries.

64. Landscape

19 x 12

65. Architectural Study

8¾ x 12¼

CORRADI (Giacinto) **Italy**

Born, Molfetta, 1705. Died, Naples, 1768
Influenced by Sebastian Conca, Painter to the King
Director of the Academy of S. Fernando
Neapolitan School

With an authority of design, with drawing, admirable and unconstrained, with color soft and brilliant, with a rapid, flowing and certain brush, has Giacinto Corradi given a noble and beautiful interpretation of his subject. "Art is surely but a series of conventions, which enable us to express our special sense of beauty—for beauty is everywhere and abounds in subtle manifestations," writes George Moore.

66. St. Joseph and Infant

37½ x 45½

COSTA (Lorenzo) **Italy**

Born, Ferrara, 1460. Died, Mantua, 1535
Studied the works of Lippi and Benozzo Gozzoli
Bolognese School

"Costa was not unlikely the real founder, or, at least, the strongest influencer of the Bolognese school," writes John C. Van Dyke. "He was a painter of a rugged, manly type, afterward tempered by Southern influences to softness and sentiment. This was the result of Paduan methods meeting at Bologna with Umbrian sentiment." The type of the "Madonna of the Throne" is one of singular tenderness, purity and earnestness of feeling. In the picture entire, the color, decoration and the sincere gravity of the painter, amply compensate for some characteristic peculiarities.

67. Madonna of the Throne

59⅜ x 72¼

COTTET (Charles) **Paris**

Born, Puy, Haute-Loire. Contemporary
Sociétaire de la Société Nationale des Beaux Arts

This study of the night illumined by the unseen moon is the outcome of patient contemplation of "living" nature. In the soft, intangible shadow of the night the reality of the men is well developed. The silvery light of the moon, shining on the houses and water, is rendered with marked fidelity to nature.

68. Marine View

31¼ x 21½

COURBET (Gustave) **Paris**

Born, Ornans, 1819. Died, Switzerland, 1878
Pupil of David d'Angers
Medals, 1849-57-61
He refused the Cross of the Legion of Honor after accepting that of the Order of St. Michael from the King of Bavaria

Originally destined for the law, Courbet was sent to Paris in 1839 for his legal training. Art and its problems, however, so absorbed his attention that the study of law was dropped, and in 1844 he exhibited his first picture, which showed the marked originality and bold personality of the artist. Of a dogmatic and aggressive disposition, he was soon engaged in a bitter warfare against all conventionality, scorning alike the then accepted schools of Classicism and Romanticism, and claiming that Nature, studied from the standpoint of observation and discernment rather than that of intellectuality

or sentiment, should be the only foundation of Art. From this standpoint the modern school of Realism sprang into life. Courbet became a leader in the Commune of 1871, and was sentenced to six months' imprisonment and a fine for complicity in the destruction of the Column Vendome. Although personally much disliked by his countrymen, high tribute has been paid to his work and influence in art. Jules Breton speaks of "his power being truly Shakesperian." Of the "Interment at Ornans," Bastien-Lepage says: "There you have absolute truth, the truth of grief, a truth which we all of us feel. There is nothing really lasting, nothing that will endure, but the sincere expression of the actual conditions of life."

69. View in Ornans

21⅜ x 18

CRAYER (Gaspar de) **Antwerp**

Born, Antwerp, 1582. Died, Ghent, 1669
Pupil of Raphael van Coxcyen
Court painter

Modern critics hold that the reputation of Crayer has been overshadowed by the fame of his two great contemporaries and intimate friends, Rubens and Van Dyck. He was one of the most conscientious and productive painters of the Flemish school. Many valued examples of his work are to be found in the museums and churches of Flanders and Brabant. When criticising his picture of the Centurion dismounting to pay homage to the Christ, Rubens is said to have exclaimed: "Crayer, nobody will surpass you!"

70. Interview between Totila, King of the Goths, and St. Benoit

213½ x 111⅛

CRIVELLI (Vittorio) **Italy**

Flourished at the end of the Fifteenth Century
Venetian School

An altar piece executed in 1489 by this kinsman and follower of the great Carlo Crivelli is to be found in Monte San Martino. Other examples of his work are at Bologna, Palermo, Milan and London.

71. St. John

18 x 55½

72. The Adoration

Center Panel, 29¾ x 55. Side Panels, each, 15 x 49⅜

CROOS (Anthony Jan Van Der) **Holland**

Born, 1606 or 1607. Died, The Hague, 1662
Influenced by Jan Van Goyen

The landscape painters of Holland have been credited with being the first to treat their subject with realism. Certainly they were the first to study it for its own sake and to consider it worthy of use as a picture motive. The execution of these painters was sincere and appropriate and the subjects they chose for their pictures showed their love for their Fatherland. "It is wrong for a painter to abandon the country in which he was born, and in which he passed his youth," writes Alfred Stevens. During this period the painters of Holland represented their country and the lives of its people with close fidelity.

73. River Scene

22½ x 22. Dated 1648

CROPSEY (Jasper Francis) **Rome**

Born, New York, 1823
Pupil of Edward Maury
National Academician, 1851
Medal, Centennial Exhibition, 1876
Honorary Member Pennsylvania Academy of Fine Arts

74. View near Rome

40 x 27. Dated 1847

DARLEY (Mrs. Sully) **Philadelphia**

75. Tuscan Woman

17 x 20

DAUBIGNY (Charles François) **Paris**

Born, Paris, 1817. Died, Paris, 1878.
Pupil of Paul Delaroche
Medals, 1848-53-55-57-59-69
Legion of Honor, 1859; Officer, 1874
Diploma to the memory of deceased artists, E. U., 1878

One of the celebrated group of Barbizon painters, Daubigny has made world famous the river scenery of central France. Light, air, and color were studied from the floating studio he had constructed and when the clear day was slowly fading into the night his mind became exceedingly keen and appreciative. "The art of this illustrious master," writes Edmond About, "consists in choosing well a bit of country, and painting it as it is, enclosing in its frame all the simple and naïve poetry which it contains . . . How willingly would we sojourn in that one, beside that fresh water, where the cows take their evening bath! Night falls, the thrushes send forth their last cry, the nightingale begins to sing."

76. Landscape

30 x 18. Dated 1868

77. Twilight

27 x 16. Dated 1865

DAVID (Gerard) **Bruges**

Born, Oudewater, about 1450. Died, Bruges, 1523
Probably a pupil of Memling
Freedom of the Guild in Bruges, 1484. Dean, 1501-2
Member of the Antwerp Guild, 1515

The shadowy interior of the stable is illumined by the light which radiates from the Holy Child. The Virgin mother, St. Joseph, and angels wrapt in adoration, are about the manger. In tenderness and frankness of attitude, in honesty, sincerity and purity, this example of early Flemish art is of notable interest and charm.

78. Adoration of the Angels

27½ x 48½

DE CAMP (Joseph Rodefer) **Boston**

Born, Cincinnati, Ohio, 1858
Pupil of the Munich Academy and of Frank Duveneck
Temple Gold Medal, P. A. F. A., 1899
Member of the "Ten American Painters"

To-day in the United States we have artists who are technically as strong as any of their European contemporaries. By developing power in their own country, they have especially commanded the interest of their own people. Mr. De Camp is one of these and his fine natural gifts gain each year in cleverness of statement, richness of color and interest of subject.

79. The New Gown

28¾ x 35½

DECAMPS (Alexandre Gabriel) **Paris**

Born, Paris, 1803. Died, 1860.
Pupil of Abel de Pujol, David and Ingres
Medals, 1831-34
Legion of Honor, 1839; Officer, 1851

80. Street Scene

6½ x 9

DE COCK (Cæsar) **Paris**

Born, Ghent, Belgium, 1823
Medals, 1867-69; Havre, 1868; Munich, 1869; Amsterdam and Ghent, 1883
Diploma of Honor, Amiens, 1868; London, 1872
Officer, Order of Leopold, 1883

"Cæsar de Cock has a sort of juvenile passion for the après saveurs and the exquisite freshness of the springtime. He loves the depths of the woods, the

springtime. He renders with extreme skill the downy softness of the young shoots, the undecided form of the bushes, only half clothed with their new leaves, the multitude of young stalks which encumbered the coppices, the shadowed parts through which one can sometimes get glimpses of light."—*Ernest Duvergier de Hauranne.*

81. Landscape

29 x 17. Dated 1870

82. The Brook Canal

28 x 20. Dated 1869

DELACROIX (Ferdinand Victor Eugène) **Paris**

Born, Charenton, 1799. Died, Paris, 1863
Pupil of P. Guérin
Medals, 1824-48. Grand Medal of Honor, 1855
Legion of Honor, 1831; Officer, 1846; Commander, 1855
Member of the Institute of France, 1857

The great movement of Romanticism that swept over England, Germany and France in the early part of this century, influenced both letters and art and brought to the front such champions as Byron, Victor Hugo, and the intrepid leader, Delacroix. Discontented with the exaggerations of a false Classicism and the superficial elegance of academic formulæ insisted upon during the reign of the classic school, Delacroix gave us pictures of spontaneous and intense sentiment, of dramatic power and imagination, of passionate desire to express the inexpressible by combination of color, atmosphere and action. "The atmosphere, tragic, and at times sublime, that surrounds them, is a pure creation of the master," writes Jules Breton. Delacroix executed many public commissions and died full of honors. Time but adds to his accumulating fame. Theophile Gautier writes of "L'Amende Honorable": "The scene passes in the great convent reception room of the monastery. The shade envelops the high arched vaulting. The wall in the depth is pierced with long windows, with triple mullions. On the walls of the room, vague paintings, outline themselves in a half tint, obscure phantoms of coloration. On the left of the tableaux is a dais, under the throne of which sits a mitred figure, an abbé or archbishop in sacerdotal habit, surrounded by some acolytes. Before the abbé they drag, holding him under his arm, the condemned to make 'amende honorable.' "

83. L'Amende Honorable

62½ x 50. Dated 1831

DELESSORD

84. Evening—Sheep Driven Home
14½ x 11½

DEMONT (Adrien Louis) **Paris**

Born, Douai, France, 1851
Pupil of Émile Breton
Medals, 1879-82-89 E. U.
Legion of Honor, 1891. Hors Concours
Chevalier de l' Ordre de Saint Michel
Officier de l'Ordre de Santiago de Portugal
Member de la Société des Artistes français

"For don't you mark, we're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times nor cared to see."
—*Browning.*

85. The Poppy Field
59⅛ x 34½

DE NOTER (David) **Antwerp**

86. Fruit and Flowers
12¼ x 9¼

DIAZ de la Peña (Narciso Virgilio) **Paris**

Born, Bordeaux, 1808. Died, Mentone, 1876
Medals, 1844-46-48
Legion of Honor, 1851
Diploma to the memory of deceased artists, E. U., 1878

Born of Spanish parentage, this landscape and figure painter, though a faulty draughtsman, had the glow, splendor and the fire of the South. At the age of fifteen years he left the manufacturer of porcelain, to whom he had been apprenticed, to go to Paris, where, although extremely poor and crippled by the loss of a leg, he entered the arena of life. Success crowned his efforts to a large degree and with a lavish hand he dispensed that which he gained to those in distress. It was in the forest of Fontainebleau with its majestic oaks, deep recesses, and gleams of sunlight, that Diaz found his greatest inspiration.

87. Forest of Fontainebleau
42½ x 32. Dated 1867

88. Figure
6½ x 11

DOLCI (Carlo) (Carlino) **Italy**

Born, Florence, 1616. Died, Florence, 1686
Studied with Jacopo Vignali, a pupil of Matteo Rosselli
Florentine School

The pictures of Carlo Dolci are charged with an excess of sentiment and are painted in a style that is somewhat self-conscious. Yet his artistic skill is not to be denied. There is always in his work delicacy, refinement and good draughtsmanship to atone

for the more palpable faults, and in his best pictures there is real feeling and grace. Carlo Dolci was among the last of the great school of Florentine painters.

89. Youth and Love.

36¼ x 45¼

DOMENICHINO (Domenico Lampiere) **Italy**

Born, Bologna, 1581. Died, Naples, 1641.
Pupil of Denis Calvaert and of the Carracci
Appointed by Gregory XV. painter and architect of the apostolic chamber, 1620
Bolognese School

Another eminent pupil of the Caracci; one who has been rated as second only to Raphael. Poussin even considered the St. Jerome painted by Domenichino as the third great painting of the world. If we now consider as too high this traditional estimate, his work is nevertheless of marked power. These figures, representing "The Seven Virtues," are well imagined and composed, being painted with much authority and breadth. Fuselli says that "the forms of Domenichino's female faces are ideal; their expression is poised between pure helpless virginity and sainted ecstacy." Although mild and courteous in disposition, Domenichino seems to have excited the extreme hostility of rival painters. He was so persecuted and threatened by the infamous triumvirate known as the "Cabal of Naples," that he either was worried to his death, or was poisoned outright by his enemies.

90. The Seven Virtues

99½ x 78¼

DOSSI (Battista) **Italy**

Born, near Ferrara, late in the 15th Century. Died, 1548
Lombardo-Ferrarese School

Battista and his brother, Dosso Dossi, spent eleven years at Rome diligently studying the best masters. Evidently the brothers painted much in collaboration, although in 1520 Battista assisted Raphael for a short time. Their work, original and dramatic, was given with fine harmonious color. The poet Ariosto, in the Orlando Furioso, further celebrated the names of the Dossi by enrolling them with Leonardo da Vinci, Michael Angelo, Raphael and Titian.

91. Sine, Ceres and Bacchus

36⅛ x 24¾

DUGHET (Duchet, Duche) (Gaspard) **France**

Generally called Gaspard Poussin, or le Guaspre
Pupil of his cousin and brother-in-law, Nicolas Poussin

Stranahan comments: "At first adopted the style as well as the name of his brother-in-law, varying it however by an equally thorough study of Claude, whom it may be said, he dramatized, breathing a tempest into serenity. He also had something of the careful study of nature of the Netherlands, which gave to every tree and flower the characteristic of its species." Later he became more individual in style, painting in fresco, tempera and oil with great ease and rapidity. He could even execute a large picture in a single day without a trace of carelessness.

92. Landscape

38⅞ x 28½

DUNCAN (E.) **London**

Born, London, 1804.

93. Coast Scene, Fisherman

18 x 12. Dated 1851

DUPRÉ (Jules) **Paris**

Born, Nantes, 1812. Died, 1889
Medals, 1833-67, E. U.
Legion of Honor, 1849; Officer, 1870

It was in the early winter of 1889, that there passed away the last of the great school of nature's interpreters born between 1807 and 1817. As a great marine as well as landscape painter, his range is very extensive. His pictures are full of fine color and unity of effect, his style is direct, sincere and strong. "One may have more or less sympathy with the works of Rousseau or with those of Dupré," writes René Ménard, "but these two masters will remain incontestably as the two grandest colorists in landscape which the contemporaneous school has produced."

94. Sunset

29½ x 19

DUSART (Cornelis) **Haarlem**

Born, Haarlem, 1660. Died, Haarlem, 1704
Pupil of Adrien van Ostade
Member of Painters Guild, 1679

"However mediocre he may be, the painter who reproduces the era in which he lives will be more interesting in time than the one who tries to reproduce an epoch which he has not seen," writes our celebrated modern genre painter, Alfred Stevens. The artists who painted the life common to the Dutch people found in it a theme which could not be exhausted. The painters of Holland, with trained adroitness, enabled us to share the artist's

alert perception for the interest of reality and the charm of the actual. Cornelis Dusart delighted to depict the village sports of the Dutch peasant.

95. A Village Inn

54¾ x 41¼

DYCK, (Anton Van) (Sir Anthony Vandyck) **Antwerp**

Born, Antwerp, 1599. Died, London, 1641
Pupil of Hendrik Van Balen and Peter Paul Rubens
Member of the Guild of Antwerp, 1618
Court painter to Charles I.
Knighted, 1632

"Van Dyck has not, like Rubens, the love of power and of life for life itself;" writes Taine; "more refined, more chivalric, born with a sensitive and even melancholy nature, elegiac in his sacred subjects, aristocratic in his portraits, he depicts with less glowing and more sympathetic color noble, tender, and charming figures whose generous and delicate souls are filled with sweet and sad emotions unknown to his master." The portraits of Van Dyck were the inspiration of such painters as Reynolds, Gainsborough and Lawrence. The pictures which represent sacred subjects belong to the period of his greatest executive power. Rubens was the generous patron of his early years as well as his sympathetic master. In 1630 Van Dyck accepted the invitation of Charles I. to visit England, where apartments at Blackfriars and a summer residence at Eltham were placed at his disposal. "The order of precedence which should be given him in the procession of great men has never been exactly determined," writes Eugène Fromentin, "but since his death, as during his life, he seems to have retained the privilege of being placed near the throne, and of being a distinguished presence there."

96. Christ in the Tomb.

68½ x 44½

97. Crucifixion

13 x 8½

EDELFELT (Albert) **Paris**

Born, Helsingfors, Finland. Contemporary
Pupil of Gérôme
Medals, 1880-1882
Grand Prix, 1889, E. U.
Legion of Honor, 1889
Hors Concours
Sociétaire de la Société Nationale des Beaux Arts

A cleverly composed and cleverly painted picture. The definite and effective contrasts of light have been selected with sympathy for the sentiment involved.

98. The Water Lilies

52 x 36¼

E. L. (?)

99. Children Looking over a Wall

9½ x 5½

FRÈRE (Charles Théodore) **Paris**

Born, Paris, 1815. Died, 1888
Pupil of Cogniet and Roqueplan
Medals, 1848-65

100. Arab and Camel

13 x 9½

FROMENTIN (Eugène) **Paris**

Born, La Rochelle, 1820. Died, 1876
Pupil of Rémond and Cabat
Medals, 1849-57-59-67
Legion of Honor, 1859; Officer, 1869
Diploma to the memory of deceased artists, E. U., 1878

A master of two distinct modes of expression, that of the brush and of the pen. His pen pictures of African travel and his criticisms of the old masters of Belgium and Holland shine forth in a nation of writers who are famous for their descriptive and critical work. His brush pictures have a deep and pure appreciation as well as a delicacy of treatment that brought him speedily to the front rank of the great French painters. One is amply compensated for the slight faultiness of drawing—the result of insufficient academic training—by his comprehensive grasp of the subject, his glowing color and poetic feeling.

101. Arabs on Horseback

16 x 9½

FYT (Jan) **Antwerp**

Born, Antwerp, 1611. Died, Antwerp, 1661
Pupil of Jan van den Berch and of Frans Snyders
Master of the Guild of St. Luke, 1629
Member of the Guild of Romanists, 1650. Dean, 1652

Fyt ranked with his master Snyders, who was the greatest animal painter of the Flemish school. He frequently painted in collaboration with Van Dyck, Jordaens and Crayer. Fyt visited France and Italy about 1632, and remained there, apparently, seven years. He devoted his brush to the painting of game, still-life, flowers, fruit and landscape, uniting a great mastery with the utmost delicacy.

102. Dead Game

52⅝ x 31⅛

103. Still Life (Fruit and Game)

36¾ x 31

GAINSBOROUGH (Thomas) **England**

Born, Sudbury, Suffolk, 1727. Died, London, 1788
Pupil of Gravelot and Francis Hayman
Member of the Society of Artists, 1766
One of the founders of the Royal Academy, 1768

Handsome, enthusiastic, impulsive, warm-hearted and, if somewhat capricious and easily irritated, generous to a fault, Gainsborough was the artistic temperament personified. Devoted to art in every form, actors and musicians were his chosen associates. In landscape and portraiture, Gainsborough from the first occupied one of the highest places in the English school of painting. The French critic, M. Chesneau, calls him "the father, the originator of modern landscape," and his distinguished rival, Sir Joshua Reynolds, declares: "Whether he most excelled in portraits, landscape, or fancy pictures it is difficult to determine." The favorite painter of the king, Gainsborough has left us vivid portraits of the royal family and the eminent men and women of his day. "Deep-thoughted, solemn Gainsborough," writes Ruskin, "pure in his English feeling, profound in his seriousness, graceful in his gayety. A great name his, whether of the English or any other school—the greatest colorist since Rubens. . . . His hand is as light as the sweep of a cloud, as swift as the flash of a sunbeam. . . . In a word,Gainsborough is an immortal painter."

104. Landscape

57¼ x 39½

GÉRÔME (Jean Léon) **Paris**

Born, Vesoul, 1824. Died, Paris, 1904
Pupil of Paul Delaroche
Medals, 1847-48-55 Sculpture, 1878
Grand Medals of Honor, 1867-74-78
Legion of Honor, 1855; Officer, 1867; Commander, 1878
Member of the Institute of France, 1865
Honorary Member R. A., London

"Let us mark with white this lucky year," wrote Gautier in 1847, "for unto us a painter is born. He is called Gérôme. I tell you his name to-day, and to-morrow it will be celebrated." Certainly few reaped so great a reward for conscientious labor

together with an unimpaired ability to enjoy and profit by it, as was granted to Gérôme. In most of the art galleries and private collections of the world his pictures are to be found and honors of every kind were showered upon this accomplished and even workman, superb draughtsman, scholarly thinker, sculptor as well as painter.

105. An Arab Chieftain

10 x 14

GIFFORD (Robert Swain) **New York**

Born, Naushon Island, Massachusetts, 1840
Studied under Albert Van Beest
National Academician, 1878
Medal, Centennial Exhibition, 1876
Awarded $2,500 prize at the First Prize Fund Exhibition, New York, 1885

106. Our American Cousin

10 x 7. Dated 1860

GIROUSE (Achille)

107. Horse and Dog

16 x 12

GOYEN (Jan Van) **Holland**

Born, Leyden, 1596. Died, The Hague, 1656
Pupil of Esaias van der Velde
President of the Guild, 1640

One of the earliest of the seventeenth century landscapists, Van Goyen was one of the first to discover that landscape in itself was a motive adaptable to pictorial treatment. Prior to this the figure alone was considered a picture motive, landscape was to be used simply as an accessory or a background. Van Goyen studied atmospheric effects with the most happy results, giving a refined analysis in quiet silvery color, of light skies with drifting clouds. The Dutch harbors, with their characteristic ships, buildings and wind-mills, constituted a favorite subject and one for which he is justly famous.

108. Landscape

16⅛ x 9⅝

109. Landscape

50½ x 54⅞. Dated 1632.

110. Marine

13½ x 9¾

111. View of Dort

57 x 37

GRAEB (Karl Georg Anton)

Born, Berlin, 1816. Died, Berlin, 1884
Pupil of Gerst and Berlin Academy
Painter to the Court, 1851
Great Gold Medal, 1854
Member of Berlin, Amsterdam and Vienna Academies

112. Market Place, Leitmeritz, Bohemia

20¾ x 27¾

GRECO, EL (Domenico Theotocopuli) **Toledo**

Born, 1548. Died, Toledo, 1625
Pupil of Titian

El Greco, so-called from his Greek parentage, studied in Venice, that home of rich color and flowing pictorial drawing. During his long residence in Spain his color seems to have become cold and grey in tone, and he acquired also an accurate but inflexible draughtsmanship. In his treatment of religious subjects, however, there is a dignity of composition, together with a power of conveying the idea and type he sought to express that was both eloquent and dramatic. Many of the Spanish painters were his pupils and disciples, but his influence was not confined to men of his own country. Millet, the French master of poetic force and simplicity, owned a picture by Greco in order that its influence might be always with him. Later this picture was purchased by M. Degas, that delightful brushman and painter of motion. The Church of the Hospital of Charity at Illescas is a monument to the united skill of Greco as architect and sculptor.

113. The Crucifixion

40¾ x 81⅛

GRYEFF (Grief, Grijff) (Adriaan de)

Born, Antwerp (?) in 1670(?). Died, Brussels(?), 1715
Member of the Guild at Antwerp, 1699

In artistic feeling and manner, this still-life, animal and landscape painter was allied with his compatriot Jan Fyt. Very little knowledge of his life has survived the intervention of time, but his work still lives to speak for him. Other noted examples are in New York, Paris and St. Petersburg.

114. Dead Game

29 x 24

GUDE (Hans Fredrik) **Carlsruhe**

Born, Christiania, 1825
Pupil of Andreas Achenbach and of Düsseldorf Academy
Medals, Paris, 1855-61-67; Berlin, 1852-60; Weimar, 1861
Member Amsterdam, Rotterdam, Stockholm, Berlin and Vienna Academies

115. Norwegian Sunset

46½ x 31. Dated 1851

GUERCINO, IL (Giovanni Francesco Barbieri) **Italy**

Born, Cento, 1591. Died, Bologna, 1666.
Bolognese School

Il Guercino, so called from a defect in his eyes, was of humble parentage. His father supplied the nearest town with wood, the little Giovanni Francesco taking care of his cart. The boy gave early indication of uncommon artistic talent. Before his tenth year he had painted a figure of the Virgin on a side of his father's house with a skill that would have been considered remarkable even at a more mature age. In this head of St. Joseph we see the intellectual conception and elevated taste, the fine and yet glowing color, together with that delicate touch so characteristic of the painter. When Queen Christiana of Sweden passed through Bologna she visited Guercino, expressing the pleasure she felt at taking into her own the untiring hand which had painted one hundred and six altar pieces as well as one hundred and forty-four pictures for leading personages of Europe. With the great riches acquired by his profession, Guercino built chapels, founded hospitals, and gave liberaly in all acts of charity.

116. St. Joseph

33¾ x 43⅞

GUIDO (Guido Reni) **Bologna**

Born, Bologna, 1575. Died, Bologna, 1642
Pupil of Denis Calvart and Lodovico Caracci
Bolognese School

The father of Guido Reni was a musician and early directed his son's talents to the study of the harpsichord. At the age of nine, however, Guido showed such a determination to be a painter that he was given an opportunity of studying art, and before his thirteenth year had attained marked proficiency. When the handsome boy entered the school of the Carracci he was frequently painted as an angel in the pictures of his master. In 1608, Guido went to Rome, where he gained distinction and was given many important commissions in the pontificate of Paul V. (Borghese). Twenty years later he settled in Bologna and established a celebrated school. Here he lived in great splendor for a time. Gradually, however, his immense fortune was squandered in dissipation, gambling, and—to the credit of this man of many gifts, be it said—by indiscriminate generosity. At last he was reduced to sell-

ing his time to picture dealers, and under the circumstances produced work that too often was unworthy of his name. "The distinguishing characteristics of his style are elegance and grace, a singular facility of execution, and exquisite touch and great suavity and harmony of coloring."

117. Cain and Abel

101⅞ x 73¼

GUIGNERY (Gustave Alfred) **Paris**

Born, Paris. Contemporary
Honorable Mention, 1901

This picture is presented with simplicity and poetic charm. The moon, not in itself seen, illumines the scene to almost the clearness of day. The quiet water reflects in a gleam of silver its clear cold light.

118. Moonlight

56½ x 43⅝

HAMILTON (James) **Philadelphia**

Born, Ireland, 1819. Died, 1878.
Studied in Philadelphia

119. Moonlight at Sea

41 x 28. Dated 1862

HARRISON (Thomas Alexander) **Paris**

Born, Philadelphia, 1853
Studied in San Francisco, Philadelphia and Paris
Medals, San Francisco, 1878. P. A. F. A., 1887-93
Paris, 1889 E. U. Munich, 1890.
Awarded $2,500 prize at First Prize Fund Exhibitions, New York, 1885
Chevalier de la Legion d'Honneur, Officier d'Instruction Publique
Sociétaire de la Société Nationale des Beaux Arts

The pictures of Mr. Harrison are portrayed with such admirable simplicity of method that they seem to exist; they are a materialized vision of the artist. The effect in "Le Grand Miroir" is called into consciousness by the subtle skill of delicate gradation in the transparent, vibrant air and water, with their secret depth and mysterious expanse. Mr. Harrison is one of a group of men who have brought America into prominence before the world of art by the breadth of his accomplishment, but it is in the interpretation of the sea that he finds his most forcible technical expression.

120. A Festival Night

55 x 36½

121. East Hampton

36⅛ x 28

122. Le Grand Miroir

98 x 47

HELLEU (Paul César) **Paris**

Born, Vannes. Contemporary
Sociétaire de la Société Nationale des Beaux Arts

The softened glory of this autumn day at Versailles is rendered with directness and simplicity. There is a distance and a feeling of silence that is well conceived.

123. Versailles

49¼ x 49¼

HELST (Lodewyk, Lodewijk van der) **Amsterdam**

Born, Amsterdam, 1642 or 43. Died, after 1680
Pupil of his father, Bartholomeus van der Helst

The work of the portrait painter is not unlike that of the historian or the novelist; in a painted record of an individual we find the same observation and analysis that is required in a written description. The sedate individuality of the figures represented here and the truth of expression are rendered with a keen insight which makes this group both notable and enduring. They show the calm and earnest point of view evinced by Lodewyk van der Helst and are reminiscent of the quiet dignity of composition, firm modelling, excellent detail and easy solid painting that placed his father, Bartholomeus, in the front rank of the Dutch master portraitists.

124. Portraits

79¼ x 71⅛ Dated 1673

HERRERA (Francisco de, the elder) **Spain**

Born, Seville, about 1576. Died, Madrid, 1656
Pupil of Luis Fernandez

Herrera "the terrible" was unquestionably the precursor of Spanish realism. He had the honor of reforming the insipid taste of his country by adopting a vigorous and original style of painting that anticipated Velasques. He painted his pictures as he did everything else, in a sort of frenzy, and the boldness of his brush was equalled only by the impetuosity of his temper. His students, among whom was the preeminent Velasques, and even his children, soon left him, owing to his violence. A fondness for engraving medals led to an accusation of coining false money, and Herrera was obliged to take refuge in the sanctuary of the Jesuits' College. Here he painted a noble altar piece, and Philip IV. seeing the picture, granted a free pardon to the painter.

125. The Flagellation

52⅞ x 38¾

HETZEL (George) **Pittsburg, Pa.**

Born, Alsace, 1826
Studied in Düsseldorf
Medal, Centennial Exhibition, 1876

126. Lake Ducks

30 x 38. Dated 1864

127. Shady Brook

30 x 20. Dated 1867

HOFFBAUER (Charles) **Paris**

Born, Paris. Contemporary
Honorable Mention, 1898
Medals, 1899, 1900 E. U.
Hors Concours

From a bleak, snow-covered village pass a group of peasants, poorly clad and armed with rude weapons. An old man sadly watches their departure from his gateway. The enthusiasm of the patriot and his stern resolution are vividly expressed in the faces of old and young.

128. A Flemish Rising

127½ x 82¼

HOGUET (Charles) **Berlin**

Born, Berlin, 1821. Died, Berlin, 1870.
Pupil of Krause and in Paris of Ciceri and Isabey
Gold Medals in Paris 1848 and in Berlin
Member of Berlin Academy in 1869

129. Interior and figures

9½ x 6¾

HONDECOETER (Melchior d') **Holland**

Born, Utrecht, 1636. Died, Amsterdam, 1695
Pupil of Gysbert d'Hondecoeter and Jan Baptista Wienix
Member of The Hague Guild, 1659-63

Hondecoeter stands unrivalled in the painting of game, poultry and birds of beautiful plumage. He has portrayed with great spirit and accuracy not only their appearance, but also their varied habits, motions and characteristics. In rich color, and with a masterful brush, he suggests an all-pervading life, unique in its expression of joy, hate, fear or love. Burger says that Hondecoeter displays "the maternity of the hen with as much tenderness and feeling as Raphael, the maternity of Madonnas."

130. Still Life

31¾ x 27⅝

131. The Poultry Yard

109 x 83½

HUMPHREYS JOHNSTON (John) **Paris**

Born, New York. Contemporary
Associé de la Société Nationale des Beaux Arts

The personality of the Spanish Gypsy here exhibited, is expressed with a harmony of color and breadth of handling only possible to an expert and

sympathetic brush. "America can well be proud of this painter," writes the well-known French journalist and critic, M. Rochefort.

132. El Mamador

25 x 23

INNESS (George) **New York**

Born, Newburgh, New York, 1825. Died, 1894
National Academician, 1868

To this thoughtful and analytical student has been unanimously conceded the first place in American landscape art. His fame, which is international, has been won by a life spent in the profound study of each problem of his art, wrought out with an unfailing vitality and energy, a positiveness of action and certainty of result, which, in its continuity, is unique. His style has undergone many changes, but the marked personality of his work has always a fascinating interest. There is an underlying breadth of purpose, an appeal to the imagination, a power in the solid mass and bulk of nature as he saw and expressed it, and in his later work especially, a mastery of atmospheric effects, of the problems of light, air and color.

133. Short Cut, Watchung Station, N. J.

28½ x 37

JACQUE (Charles Émile) **Paris**

Born in Paris, 1813. Died, 1894
Medal, 1861-63-64
Legion of Honor, 1867

A celebrated etcher as well as painter, Jacque was very prominent in the revival of etching. Specimens of his work are now eagerly sought for and large sums paid for what originally brought but a few francs. "And remark, that they are always the same," this artist has been known to say. As painter his best works are of the farmyard, and the sheep, pigs and poultry which he bred and so thoroughly studied and appreciated, have brought widely extended fame to their owner.

134. Landscape with Sheep Grazing

9½ x 6½

JOBERT (C. F. Paul) **France**

Honorable Mention, 1889, E. U.
Medal, 1893
Hors Concours
Membre de la Société des Artistes français

This view of the harbor at Dieppe at once arrests the visitor's attention. It is notable for honest workmanship and accurate observation, the details being well arranged and producing a most happy result.

135. Boats at Anchor

48¼ x 58¼

KENSETT (John Frederick) **New York**

Born, Connecticut, 1818. Died, New York, 1872
National Academician, 1849

136. Hill and Valley, Sunrise

22 x 18

KONINCK (Philip de) **Amsterdam**

Born, Amsterdam, 1619. Died, Amsterdam, 1688
Pupil of Rembrandt

It is characteristic of the Dutch painter to aim at thoroughness in one direction. The theme of this picture, an extensive tract of country seen from a height against gray rolling clouds, was painted again and again by Koninck. His fame rests on its achievement rather than on his portraits and historical pictures. There is a surprising truth to nature in the landscape; a breadth of conception given always in color, warm and clear. His pictures are valuable for their rarity as well as for their excellence some of the finest being in the private English collections.

137. View of the Elterberg near Kleef

48⅝ x 38

KRIEGHOFF (C.) **Quebec**

138. Canadian Winter Scenery

36 x 24. Dated 1857

139. Landscape

24 x 16

LAMBDIN (George C.) **Philadelphia**

Born, Pittsburg, 1830. Died, Philadelphia, 1896
Studied with his father and in Munich and Paris
National Academician, 1868

140. The New Knife

10 x 13. Dated 1866

LA TOUCHE (Gaston) **Paris**

Born, Saint-Cloud. Contemporary
Medals, 1884-88-89 E. U.
Legion of Honor
Hors Concours
Sociétaire de la Société Nationale des Beaux Arts

A fascinating color scheme is here very fluently handled. The pure warm tone is equally dainty and decorative. The chest that gives the picture its name is delightfully presented.

141. The Lacquered Chest

31½ x 30¼

LAVERY (John) **Glasgow**

Born, Belfast, 1857
Studied in Glasgow, London and Paris
Medals, Paris, 1888-89. Carnegie Gallery, 1897
Member Royal Scottish Academy
Sociétaire de la Société National des Beaux Arts

The artistic ability to rise superior to a prosaic environment is well illustrated when, in 1890, there emerged from the smoky, busy, manufacturing city of Glasgow a group of men which had developed a style of painting as distinguished as it was individual. The French and Dutch Romanticists had been a powerful factor in forming their ideals. The art of Japan was much in evidence in their feeling for the decorative quality of a picture, but James A. McNeill Whistler was and is the high priest of the order whose word is authority. Mr. Lavery is one of the best known representatives of this Glasgow school.

142. A Garden in France

57½ x 44¾

LAWRENCE (Sir Thomas) **England**

Born, Bristol, 1769. Died, London, 1830.
Painter in ordinary to George III., 1792
Royal Academician, 1794
Knighted, 1815
President of the Royal Academy, 1820
Member of the Academy of St. Luke, Rome, and of many foreign Academies
Legion of Honor, 1825

Forty-three years of the rank, the genius and the loveliness of his day still live on the canvasses of Sir Thomas Lawrence. At the early age of six this precocious genius sketched likenesses, by ten he was the main support of his family, and before he was twelve he had portrayed Mrs. Siddons and made his studio at Bath, a fashionable resort. Handsome, with a voice low and musical, and of winning courtesy of manner, Lawrence became the most popular as well as the most celebrated painter of his time. With his intense appreciation for the polite and well bred, he is said to have painted "nobility to look more noble and grace to look more gracious." His brushwork is remarkably facile and brilliant. His color and composition adroit, sparkling, decorative, ever showing

the elegance and luxury characteristic of contemporary Europe. After his death a selection of ninety-one of his works was exhibited at the British Institute. He was interred with much pomp in St. Paul's Cathedral, where he rests by the side of his predecessor, Sir Joshua Reynolds.

143. Portrait of George IV

49 x 78¼

LEIKERT (J.)

144. Coast Scene in Holland

24 x 18. Dated 1859

LELIENBERGH (Cornelis) **The Hague**

Flourished at The Hague about 1650-72
Master of the Guild, 1646
One of the founders of the Guild Pictura, 1656

This picture is an example of the fine workmanship so characteristic of the Dutch still life painters. Other pictures by Lelienbergh are to be found at The Hague, Berlin, Dresden and Munich.

145. Still Life

15⅝ x 18⅞. Dated 1654.

LESSING (Karl Friedrich) **Carlsruhe**

Born, Breslau, 1808. Died, Carlsruhe, 1880
Pupil of the Berlin Academy and of Schadow
Director of the Düsseldorf Academy and of the Carlsruhe Gallery
Medal, Paris, 1837
Member of the Berlin Academy, 1832

Grand-nephew of the famous G. E. Lessing, his first exhibits in Berlin were received with great interest. These were followed by series of historical paintings. His "Sermon of the Hussites" gained him honors in Paris but created much controversy at home, where the story of Huss excited very diverse feeling. It was followed by others, however, the "Martyrdom of Huss," etc.

146. Landscape with Jesuit Monks

68 x 45

LEU (August Wilhelm) **Düsseldorf**

Born Münster, 1818
Pupil of Düsseldorf Academy under Schirmer
Royal Professor
Gold Medals in Berlin
Belgian Order of Leopold
Member Berlin, Vienna, Amsterdam and Brussels Academies

147. The Mountain Torrent

69 x 48

LEUTZE (Emanuel) **Washington**

Born, Würtemberg, 1816. Died, Washington, 1868
Studied in Philadelphia and Düsseldorf
National Academician, 1860

148. Oliver Cromwell and His Daughter

24 x 40 Dated 1843

LEYS (Baron Henri) **Antwerp**

Born Antwerp, 1815. Died Antwerp, 1869
Pupil of F. de Braekeleer and of Antwerp Academy
Medals, Brussels, 1835; Paris, 1855-67
Order of Leopold, 1840; Officer, 1856; Commander, 1867
Legion of Honor, 1862
Member of the Brussels Academy, 1845

"The genius of Baron Leys, however, is of so diversified a character that he can mould it into any form, and adapt it to any purpose—to the humorous or the pathetic, to the grandeur of history or the incidents of ordinary social life; and his pencil portrays, with equal truth, vigor and delicacy, the art of an age long passed away, and that of his own time." —*James Dafforne.*

149. The Order of the Guard

28 x 21. Dated 1867

LHERMITTE (Léon Augustin) **Paris**

Born, Mount-Saint-Père, 1844
Pupil of Lecoq de Boisbaudran and École des Beaux Arts
Medals, 1874-80
Legion of Honor, 1884; Officer, 1894
Grand Prix, 1889, E. U.
Hors Concours
Sociétaire de la Société Nationale des Beaux Arts

Son of a village schoolmaster, grandson of one of the expert vine-dressers of the vicinity, the boy Lhermitte was far better pleased to be with his sturdy grandfather in the fields, learning of nature, than in the schoolroom droning over his books. Very early he began to make little drawings of his keen impressions, and a generous country gentleman, who recognized the talent he displayed, sent him to Paris to be educated as an artist. With the most realistic truthfulness Lhermitte has perpetuated his affection for the rural life and rustic subjects of his youth, showing keen powers of observation, strong draughtsmanship and modelling, a fine discrimination between detail and over-elaboration and a good knowledge of grouping and composition. It has been said that upon his shoulders has fallen the mantle of Millet.

150. The Harvesters at Rest

38½ x 29. Dated 1894

LOBRE (Maurice) **Paris**

Born, Bordeaux. Contemporary
Honorable Mention, 1888. Gold Medal, E. U., 1900
Legion of Honor
Sociétaire de la Société Nationale des Beaux Arts

The interior here represented is rendered with a realism which, though modest and delicate, is full of distinction. Both skillful and subtle, the tone is just and fine throughout.

151. The Private Salon of Queen Marie Antoinette in Versailles

23⅝ x 34¾

LOO (Charles Andre Van) (Carle Vanloo) **France**

Born, Nice, 1705. Died, Paris, 1765
Pupil of his brother, Jean Baptiste, Benedetto Luti and Le Gros
Prix de Rome, 1724
Member of Academy of St. Luke, and Knighted by the Pope, 1731
Member French Academy, 1735; Professor, 1737; Director of Royal School of Art, 1749. Order of St. Michael, 1751.
Rector of Academy, 1754; Director of Academy and painter to the King, 1763

Diderot considered that this painter in his early years showed "all the signs of genius." In the beginning of his career he assisted his brother, Jean Baptiste, to restore the gallery of Francis I. at Fontainebleau, and also designed costumes and decorations for the Opera of Paris. In 1727, Van Loo went to Rome, where he executed work of monumental decoration. Returning to Paris in 1737 he year by year was the recipient of all the official honors of his profession. Van Loo composed his pictures with taste and judgment, criticising each work with a severe and impartial eye. One, of which he disapproved, was totally destroyed although it had been publicly exhibited at the Louvre.

152. Portrait of an Abbé

38⅞ x 48¾

LORIMER (John Henry) **London**

Born, Edinburg, 1856.
Pupil of the Royal Scottish Academy
Medals, 1892-96-98. Gold Medal, E. U., 1900
Hors Concours

It was for this picture, with its delicately diffused light and tone, that Mr. Lorimer received the gold medal at the Exposition Universelle. In 1894 the French Government purchased two of his pictures for the collection of paintings now at the Luxembourg Palace in Paris.

153. The Eleventh Hour

71 x 47½

MACRINO d'ALBA (Giovanni Jacopo Fava) **Italy**

Born, Alba. Flourished about 1500 and died prior to 1528
Probably studied at Milan
Piedmontese School

In this Triptych are found accentuated the vigor and fertile invention characteristic of this skillful Italian painter. Charles C. Perkins states that Macrino d'Alba was "an excellent painter, of great expressiveness in his countenances, brilliant coloring, masterly treatment of details, fine feeling for chiaroscuro, and solid impasto; the first Piedmontese artist who made advances towards the realistic style of the Paduans."

154. An Altar Piece

Three panels, 54 x 18¾ each

MARATTI (Maratta) (Carlo) Cavaliere **Italy**

Born, Camerano, 1625. Died, Rome, 1713
Pupil of Andrea Sacchi
Appointed by Innocent XII. superintendent of the paintings in the Vatican
Order of Christ conferred by Clement XI.
Prince of the Academy of St. Luke
Roman School

The enviable reputation of having "sustained the art of Rome, where it did not degenerate as at other places," was accorded by Raphael Mengs to this painter. Fondly attached to his master, Andrea Sacchi, it was said that nothing but death could separate the two. Through Sacchi's influence Maratti obtained his first large commission. Later he executed many other works for churches and public buildings becoming one of the most popular painters of Rome. Clement XI. selected him to restore the frescoes of Raphael. "A task requiring infinite care and judgment, and which he performed to the satisfaction of his patron," comments Bellori. The painting of Maratti is graceful, broad and firm, and is suggestive of much that is attractive in the various Italian schools.

155. Christ and Mary Magdalen

25 x 19

MARIESCHI (Michele) **Italy**

Born Venice. Died 1743

Although a Venetian, Marieschi lived for many years in Germany. His reputation rests mainly on his reproductions of the architecture and canals of Venice. The palaces of this queenly city, its canals

with gliding gondolas and beautiful bridges, were his delight, as they have been the joy of artists since his day.

156. View of the Grand Canal, Venice

33¼ x 21¼

MARTIN (Homer) **New York**

Born, Albany, 1836. Died, 1897
Pupil of William Hart
National Academician, 1875
Member of Society of American Artists

A painter of much nobility and breadth of treatment, strong in color and poetic feeling. Of a picture exhibited in 1878, the *Art Journal* states: "As a purely impressionist picture, this takes its place with the dreamy distances of Corot or the 'Silver Nocturnes' of Whistler."

157. Normandy Trees

35¾ x 28

MARTIN (W. A. K.) **Philadelphia**

158. Bruce Defending the Pass at Dalrey

36 x 30. Dated 1853

MARZIALE (Marco)

Beginning of the 16th Century
Follower of Carpaccio and later an imitator of Albert Dürer
Venetian School

Very few circumstances are recorded regarding the life of this painter. It is noteworthy that in 1492 he was employed by Giovanni Bellini as journeyman during the decoration of the Hall of the Great Council in the Venetian Palazzo Ducale. Pictures by Marziale in the Venice Academy and in the Berlin museum suggest the arrangement of Carpaccio with a strong leaning towards the minute details of the German school. Two other fine examples of his art are in the National Gallery at London.

159. Christ at the Pilgrim's Table

42¾ x 29¾

MAURER (Alfred H.) **New York**

Born, America. Contemporary.
George Inness Jr. Prize N. A. D.
First Prize, Worcester Art Museum
Bronze Medal, Pan-American Exposition

Individualism has become a keynote in modern work. A picture executed with the swift and sure touch of a happy moment, is very characteristic of Mr. Maurer. It is in this broad, flat, yet dexterous treatment that he finds his most forcible technical expression.

160. The Peacock

32½ x 36

MAX (Gabriel) **Munich**

Born, Prague, 1840
Pupil of the Prague and Vienna Academies and of Piloty
Gold Medals, Berlin, Munich, Vienna and Sydney
Honorary Member of Munich, Prague and Amsterdam Academies
Chevalier of the Bavarian Order of St. Michael, Maximilian's Order of Arts and Sciences and of Spanish Order of Carlo III.

A man of highly sensitive organization, his earlier works were efforts to give pictorial form to musical impressions received from the art of Beethoven, Schumann, Mendelssohn, Liszt, and from old melodies and hymns. These proved rather incomprehensible and full of strange imagination but were very interesting and inventive. Later in color harmony this sensitive individuality found expression.

161. Ludmilla, Martyr to Religious Faith

39 x 35. Dated 1864

MAXENCE (Edgard H. M. A.) **Paris**

Born, Nantes. Contemporary
Pupil of Delaunay and M. G. Moreau
Honorable mention, 1894. Medal, 1895
Hors Concours

This picture is a striking piece of decoration given in beautiful prismatic color. The management of the background is well judged and the drawing is accurate, if somewhat constrained.

162. Sirène

50 x 32⅜

MAZO (Juan Bautista Martinez del) **Spain**

Born, Madrid, about 1610. Died, Madrid, 1667.
Pupil of Velasquez
Painter to the King, 1661

Velasques thought so highly of his pupil and assistant, that he gave him in marriage his only daughter, Francesco. At the request of Philip IV., Mazo made copies of the finest Venetian pictures in the royal collection, executing these in so masterly a manner that it was difficult to distinguish the copies from the originals. He also followed the individualities of his master with marked facility. Like Velasques, Mazo was a realist, recording the actual without emendation. In this "Portrait of a Marshal" the vigorous, solid substance of form, from which the detailed painting of the brocaded costume does not detract, the effective touches of black and red in their proper relations, the breadth of treatment and the truth all show a worthy pupil of a great master.

163. Portrait of a Marshal

45½ x 80¾

MEISSONIER (Jean Charles) **Paris**

Born, Paris
Pupil of his father, Ernest Meissonier
Medal, 1866

164. The Repast

24 x 29

MEYER (Johann Georg) (Meyer von Bremen) **Berlin**

Born, Bremen, 1813. Died, 1886
Pupil of Düsseldorf Academy
Medals, Prussia, 1850; Berlin and Philadelphia, 1876
Order of Leopold
Member of the Amsterdam Academy

From early youth an ardent student. His first pictures were of religious subjects; later family life found him at his best. It is said that eleven hundred pictures left his easel, a proof of the application of the motto placed in his studio, "Make the best use of your time; it never returns."

165. Will You Buy My Flowers?

16 x 20¼

MICHEL (Georges) **France**

Born, 1763. Died, 1843

166. Landscape and Figures

29⅞ x 19½

MICHETTI (Francesco Paolo) **Italy**

Born, Chieti, 1852
Studied in Naples, Paris and London
Medals, Rome, Turin, Florence and Parma
Chevalier of the Order of the Crown of Italy.

In the northern part of Italy bordered by the Adriatic there is a wild and picturesque region seldom visited by tourists. Within a few miles are the beauties of sea, lake, forest, and of rivers that rush down the mountains to the plains. During the winter season the shepherds, earning their way by minstrel songs, come down from these mountains, and often wander as far as Rome or Naples. "The Serenade" shows a characteristic incident of the picturesque nomadic life surrounding the home of Michetti in Francavilla, close to the Adriatic. The joyful, care-free gaiety of the people is portrayed against a background of equal brilliancy.

167. The Serenade

87½ x 40

MIEREVELT (Michiel Janazen Van) **Holland**

Born, Delft, 1567. Died, Delft, 1641.
Pupil of William Willemsy, Augustyn and of Blockland
Entered the Guild of The Hague, 1625

Earliest among the founders of the great Dutch school of portraiture was Mierevelt. Although he painted a few historical pictures and altar pieces for the churches at Delft, yet the devotion of his long life was given to that branch of his art for which he is famous. In his day the portraits of Mierevelt were universally admired, the demand and his accomplishment being equally great. Houbraken estimates his completed pictures at five thousand. Others swell the list to ten thousand. His style of portraiture, always dignified and concentrated shows both by the elegance of his accessories and the rank of his subjects, the artist's partiality for aristocracy. In his portraits may always be noticed a smooth and somewhat reserved brushwork together with fine drawing and characterization.

168. Portrait of a Nobleman

23¼ x 29

MOERENHOUT (Joseph Jodocus) **Antwerp**

Born near Antwerp, 1801
Studied at Antwerp and Paris

169. Return from the Chase

28 x 21. Dated 1854

MOESELAGER (C.)

170. Youthful Vanity

15 x 18. Dated 1861

MOLENAER (Jan Miense) **Haarlem**

Born, Haarlem. Died, Haarlem, 1668

The fine examples of Molenaer's earlier work now at Amsterdam and London show distinct evidence that he was a warm admirer and possibly a pupil of Frans Hals. Those of a later date at The Hague, in Berlin, Brussels and Copenhagen are dominated by the all-powerful example of Rembrandt, the great master of light. Molenaer chose peasant life for his theme, painting it in a deft and easy manner, with color that was always clear and warm.

171. The Drunken Peddler

27¾ x 24

MONTICELLI (Adolphe) **Paris**

Born, Marseilles, 1824. Died, Marseilles, 1886
Pupil of Ecole des Beaux Arts

"The presentations of a singular harmonic temperament," writes Stranahan. "They have afforded to the painters of pure sensations, and the lovers of

color, the highest note in their key an extreme illustration which merits consideration." Paul Guigon says: "A happy instinct teaches him the mysterious affinity between certain colors and certain emotions. As a colorist he ranks with the Venetians, and in his finer efforts has a witchery, a mastery, a glow which belongs to few other painters of his time."

172. The Boating Party

30½ x 18¼

MORALES (Luis de) **Spain**

Born, Badajoz, about 1509. Died, Badajoz, 1586
Studied probably in Toledo or Valladolid

From an unwavering choice of religious subjects for his pictures which bore always the imprint of the painter's ardent piety, Morales was called El Divino (The Divine). There are but few instances of his drawing the figure at length; he painted mainly heads of a pathetic and emotional character. "His works," says Charles C. Perkins, "show careful drawing, correct anatomy, and fine gradation of demi-tints, and his heads are finished with the fastidious care of the early Florentine masters." Morales' pictures are principally found in the churches and oratories of Spain.

173. Christ Bearing the Cross

28¼ x 37

MORAN (Edward) **New York**

Born, England, 1829
Studied in Philadelphia and in London.
Elected A. N. A. in 1873
Member of the Pennsylvania Academy of Fine Arts

174. Castle Garden, New York

46 x 25

MORAN (Thomas) **New York**

Born, England, 1837
Pupil of his brother, Edward Moran
National Academician, 1884
Member of the Society of American Artists
Member of the Pennsylvania Academy of Fine Arts

175. The First Ship—St. Salvador

46 x 23. Dated 1855

MORONI (Giovanni Battista) **Italy**

Born, Bondo, Province of Bergamo, 1520 or 1525. Died, Brescia, 1578
Pupil of Moretto
Venetian School

But little knowledge of this master has reached us through the lapse of centuries, although he was accounted a brilliant painter even during his life-

time. Titian pronounced the portraits of Moroni to be "living," and so greatly admired his work that when the magnates of the province of Bergamo, in which Moroni lived, desired to have a portrait painted by the great Venetian, he advised them to apply to their fellow-citizen, Moroni. In the celebrated galleries of London, Dresden, Berlin, Milan, Florence, Madrid, St. Petersburg and Vienna, these portraits are now highly prized and much admired for their truthful animated individuality and admirable color as well as for their modern spirit and treatment.

176. Portrait

39⅝ x 48⅝

MUENIER (Jules Alexis) **Paris**

Born, Vesoul. Contemporary
Medal, 1887
Legion of Honor, 1895
Hors Concours
Sociétaire de la Société Nationale des Beaux Arts

Grace and distinction are given to this subject selected by M. Munier by the calm effect of light, the transparency of the atmosphere, the mellowness and harmony of the color.

177. Entrance of Village

26 x 21⅜

MUNKÁCSY (Michael de) **Paris**

Born, Munkács, Hungary, 1846; died, Bonn, 1900
Studied in Vienna, Munich and Düsseldorf
Medals, Paris, 1870-74-78 E. U.; Vienna, 1882
Legion of Honor, 1877; Officer, 1878
Member of the Munich Academy, 1881
Created an Austrian Baron, 1882
Member of the Austrian Order, Litteres et Artebus, 1887

Orphaned, self-educated and extremely poor, Munkácsy's apprenticeship to art was one of continuous struggle, first in Hungary and then in Germany, where a disease of the eyes forced him to spend six months in a hospital and threatened him with total blindness. During this time the brave young student, nothing daunted, dreamed of and planned for the picture here exhibited, which he considered his masterpiece. It illustrates a Hungarian custom. A condemned prisoner on the day before his execution is visited by his townspeople, who come either out of curiosity or to bring a contribution towards a mass for the criminal's soul. After regaining the use of his eyes, the picture was commenced, notwithstand-

ing the fact that every one advised the young man to go back to his trade, that of a carpenter, the obstacles to his artistic career seeming insurmountable. When the picture (which was painted on the back of an old pew) was half finished, poverty prevented him from obtaining the paint necessary to its completion. At this crisis the collector of these pictures, Mr. Wilstach, visited Munkácsy's studio and instantly recognized his genius. He purchased the picture, paying for it in advance, thus enabling the artist to complete it. He then sent the picture to the Paris Salon, where its recognition as a work of extraordinary merit was instantaneous. Rarely has so sharp a contrast occurred in a human life as then followed, for reputation and wealth came rapidly, and first Paris and then the world delighted to honor this vigorous, intense and powerfully dramatic painter.

178. An Ideal Head

5½ x 6½

179. An Ideal Head

5½ x 6½

180. The Last Day of the Condemned

73¾ x 54

MURILLO (Bartolomé Estéban) **Seville**

Born, Seville, 1618. Died, Seville, 1682
Pupil of his uncle, Juan del Castillo
Founded the Seville Academy of Art, 1660

There were several years in the life of Murillo, who ranks second only to Velasques in the history of Spanish art, that were years of struggle for mere existence. Unknown and of a retiring disposition, his only resource was to take his pictures to the weekly market at Seville. Here, surrounded by provision stalls, standing among gypsies, muleteers and dealers in old clothes, he found his first patrons. Many of these pictures were brought to the Spanish possessions in America. In 1643, with a little money but with indomitable courage, he travelled on foot across the Sierras to Madrid. Arriving without money or friends, he appealed to his fellow-townsman, Velasques. Velasques took the young man into his own home, gave him valuable counsel and guidance, and being then in the height of his power, obtained permission for him to copy in the Royal Galleries. In 1645 Murillo returned to Seville and began a new era in his life by his decoration of the cloister of the Franciscan Convent. He was now

welcomed by the most exclusive society and was rewarded with the love and veneration of the people. He declined the appointment of court painter to Charles II., preferring to make his home in Seville. His early work was chiefly of humble contemporary life, given in a forcible but rather hard style. Later he painted religious subjects exclusively, presenting the hope and faith of the people in a manner that was tender, graceful, refined and elevated. In the Louvre may be seen a fine example of the art which won for him the title of "Painter of the Conception."

181. Christ Bearing the Cross

83 x 60

182. Diana Asleep

58½ x 38⅝

183. St. Anthony

37¼ x 48¼

NEER (Aart Van Der) **Amsterdam**

Born, Amsterdam, 1603. Died, 1677

Bryan states that Aart van der Neer "excelled in painting views in Holland by moonlight, representing groups of cottages or fishermen's huts on the banks of a river or canal with boats and figures. The moon, risen in clouded majesty or from her lustrous heights, sheds her silvery beams on every object, and their light, reflected by the respondent glittering of the water, produces the most fascinating and picturesque effect. Van der Neer was a perfect master of the chiaroscuro."

184. Moonrise

38½ x 38½

NEER (Eglon Hendrik Van Der) **Holland**

Born, Amsterdam, 1643. Died, Düsseldorf, 1703
Pupil of his father, Aart van der Neer, and of Jakob van Lor
Court painter to the Elector of the Palatinate, and to Charles II. of Spain

A painter of mythological, historical and genre subjects as well as of landscapes, Van der Neer was a man of international fame, practicing his art in Paris, Rotterdam, The Hague, Brussels and Düsseldorf, and winning a reputation everywhere by the delicacy and careful finish of every detail of his work. It has been remarked that the pictures painted during the last years of his life equalled those of his prime. Among the portraits of illustrious artists painted by themselves in the Uffizi Gallery at Florence is a valued one of Hendrik van der Neer.

185. Landscape

38⅜ x 39⅜

OSTADE (Isaak Van) **Holland**

Born, Haarlem; baptized 1621. Died, Haarlem, 1649
Pupil of his brother, Adriaan Van Ostade

Van Ostade made the most of his short artistic career. Smith, in his Catalogue Raisonné, gives a descriptive account of one hundred and twelve of his works, all pictures held in high esteem and which are steadily increasing in money value. His first paintings were mainly an echo of his famous brother, Adrian, but later he adopted a more personal style. In his out-of-door scenes of village life so varied are the subjects and treatment that there is even no self-imitation or repetition. The figures and the landscape are rendered with equal ability, the combinations being made with masterly skill.

186. Dutch Scene
8½ x 10⅝

187. Street Musicians
14⅞ x 18½

OTTER (Thomas) **Philadelphia**

188. Moonlight
47 x 26. Dated 1860

PALAMEDES (Antonis, surnamed Stevaerts) **Holland**

Born, Delft, 1601. Died, Delft, 1673-74
Influenced by Mierevelt and Frans Hals
Member of Guild of Delft, 1621

The charm and dignity of young womanhood is rendered in the picture here exhibited with that keen insight and truth for which Palamedes is eminent. With delicate accuracy of draughtsmanship, with purity of tone and well balanced unity of effect, the portrait lives on the canvas. "Painting is nature seen through the prism of an emotion," writes Alfred Stevens. In genre work, Palamedes shows the influence of Dirk Hals, a brother and pupil of Franz Hals, the master.

189. Portrait of a Lady
26¾ x 32½

PARMIGIANINO (Parmigiano, Il) (Francesco Mazzola) **Italy**

Born, Parma, 1504. Died, Casal Maggiore, 1540
Pupil of his brother, Michele and Pierilario
Lombard School

The uselessness of the tragic end of Parmigianino's career is the more deplorable because of his brilliant ability. Vasari reports as the opinion of contem-

porary Rome "that the soul of Raphael had passed into the person of Parmigianino." An idea of his exceptional power of mental concentration is found in an incident which occurred during the memorable sacking of Rome in 1527. Padre Affó relates that while the walls were scaled and the city taken by the invaders, Parmigianino continued his painting, "paying no attention to the roar of the artillery, the tumult of the people, or the shouts of the military." Fortunately the leader of the lawless men who invaded his house "happened to be an amateur of painting," and "contented himself by only requiring him to execute a good number of drawings." Unfortunately an infatuation for the study of alchemy led Parmigianino to waste his time and health in a search for the philosopher's stone, that dangerous reef to the mediæval world of science. In consequence of these researches a breach of contract occurred and he was thrown into prison. On promise of completing the desired fresco he was released, only to die shortly after. Lanzi speaks of his paintings as "at once great, noble and dignified." Sir Joshua Reynolds comments: "We are at loss which to admire most, the correctness of drawing or the grandeur of the conception."

190. Circumcision

62½ x 94⅝

PEALE (Rembrandt) **Philadelphia**

Born, Pennsylvania, 1787. Died, Philadelphia, 1860
Pupil of Benjamin West.

The most noted picture of Rembrandt Peale is a portrait of Washington which was purchased by the United States Senate in 1832.

191. Colossal Profile of Washington

28 x 30. After Houdon's bust of 1785

PETERSSEN (Eilif) **Sweden**

Born, Christiania, 1852
Pupil of Riefstahl, Descondres and Diez
Medals, Munich, 1876. Paris, 1878-89, U. E., 1893
Hors Concours

The Expositions held in Paris 1889 and at Chicago 1893 were a revelation of Scandinavian strength in the art world. These painters of the North, with their effects of brilliant lighting and of realism at times almost startling, have based their work on Parisian methods, while retaining an individuality

and sincerity all their own. Eilif Peterssen is one of the best known and most admired leaders of this school.

192. Waiting for the Rise of the Salmon

71¾ x 51¾

PIAZZA (Callisto) **Italy**

Born, Lodi. Died, Lodi, 1561 (?)
Pupil of his father, Martino Piazza
Venetian School

Piazza was one of Titian's most successful followers, although his work shows as well a distinct infusion of Giorgione's influence. Lanzi writes: "He boasts a very noble design, is tolerably select in his forms, and rich and harmonious in his coloring." The honor with which this artist was received when visiting Spain and Portugal proves that his work was of more than local celebrity.

193. The Woman Taken in Adultery

41¾ x 31

POUSSIN (Nicolas) **France**

Born, Andelys, Normandy, 1593. Died, Rome, 1665
Pupil of Quentin Varin, Noël Jouvenet, Ferdinand Elle, Lallemont and Duquesno

Poussin, the founder of the classic and the academic in French art was called by Ruskin "the great master of elevated ideal landscape." "By neglecting nothing," to use the words of Poussin, he acquired a great reputation and exerted a wide influence. In 1624 he visited and settled in Rome, but in 1640 he returned to France, Cardinal Richelieu having prevailed upon Louis XIII. "to adorn himself with the talent of the absent artist." Although the king gave Poussin apartments in the Tuileries and showed him all honor, yet the painter found his position intolerable on account of jealous intrigues, and after two years he returned again to Rome. Hazlitt has said: "The Poussinesque landscape is characterized by something of the pedantry, the same stiffness, the same elevation, the same grandeur, the same mixture of art and nature as Milton's poetry."

194. The Universal Deluge

95⅜ x 67½

PREYER (Johann Wilhelm) **Düsseldorf**

Born Rheydt, near Düsseldorf, 1803
Pupil of Düsseldorf Academy

In the glass of wine here represented is painted a reflected portrait of Preyer, said to be executed by the artist's daughter, Emilie Preyer.

195. Still Life

14 x 16. Dated 1870

PREYER (Emilie) **Düsseldorf**

196. Fruit

14 x 16. Dated 1870

RAEBURN (Sir Henry) **Edinburgh**

Born, Stockbridge, 1756. Died, Scotland, 1823
President of the Society of Artists in Scotland, 1812
Royal Academician, 1815
Knighted by George IV., 1822
Appointed His Majesty's Limner for Scotland, 1823

Apprenticed to a goldsmith, Raeburn's first steps in art were minute drawings on ivory. Finished portraits in miniature soon followed, of which his worthy master assisted him to dispose with such success, that the young workman was enabled to purchase the remainder of his apprenticeship and to become professedly a painter of miniatures and, later, of portraits in oil. "For years, application, improvement and success went hand in hand," states Bryan, "and he might reckon the greater part of the distinguished men of Scotland of his time among his sitters and friends." The portrait here exhibited is strong in characterization, impressive in its coloring, life-like and vigorous in design, and is executed in a decisive and dashing style. It is a most convincing evidence of the power of Raeburn as an artist.

197. Portrait of Colonel MacDonald of St. Martin's

76 x 59½

RAFFAËLLI (Jean François) **Paris**

Born, Paris, 1845
Pupil of J. L. Gérôme
Honorable Mention, 1885. Medal, 1889, E. U.
Legion of Honor, 1889
Hors Concours
Sociétaire de la Société Nationale des Beaux Arts

The chief characteristic of Raffaëlli's painting is the undeniable probability of its representation—the conviction of reality we experience when seeing it. With originality, keen observation and a fine sense of humor, he has seen nature alive, and with a rapid and facile brush has so painted it. Strength and character are evident everywhere. The street scenes of this "Painter of the Boulevards" are more instinct with vitality, movement, the ever changing effects of restless city life, than is possible with work of more studied conventionality and academic accuracy. "Repose," the picture here exhibited, won for the artist a gold medal when exhibited at the Paris Exposition, 1889.

198. Repose.

72½ x 57½

RENAN (Ary) **Paris**

Born, Paris. Contemporary
Pupil of Delaunay and Puvis de Chavennes
Legion of Honor, 1895. Hors Concours
Sociétaire de la Société Nationale des Beaux Arts

This picture is delightful for the temperamental feeling with which it is painted. A mysterious figure of a woman is standing in the enveloping twilight before the long window of a brilliantly lighted room. The young moon and the woman's mystical face are reflected in the partially curtained casement. The relation of the atmosphere, in which the figure stands, to the lighted room in the background has been well maintained.

199. At the Window

37¾ x 51½

RIBERA (Josef de) (Lo Spagnoletto) **Spain**

Born, Jativa, Spain, 1588. Died, Naples, 1656
Pupil of Francisco Ribalta
Appointed Court painter
Member of the Academy of St. Luke, 1630
Knighted by Innocent X., 1644
Valencian and Neapolitan Schools

According to Cean Bermudes, Ribera was destined by his parents for the pursuit of letters, but preferring an art studio to a university he went early to Italy. Here he painted with untiring energy, although his extreme poverty at times made him dependent upon the precarious charity of his fellow-students. A Cardinal, who pitied Lo Spagnoletto (the little Spaniard), attached him to his retinue. Ribera did not long remain, saying that the spur of poverty was necessary to his artistic success. He spent the greater part of his life in Italy, marrying the daughter of a rich picture dealer at Naples. Through the interest of the Spanish viceroy he received many commissions from Philip IV. of Spain. At his palace in Naples he entertained princes and nobles and, in 1630, Velasques. A pronounced mannerist, he was yet a man of remarkable strength and notwithstanding his choice of heavy shadows, a painter with fine color instinct.

200. Archimedes

52½ x 39⅜

201. St. Sebastian

108¾ x 72⅝

RICHARDS (William Trost) **Philadelphia**

Born, Philadelphia, 1833
Pupil of Paul Weber
Medals, Philadelphia, 1876, Temple Fund, 1885
Honorary Member, National Academy

This conscientious student and lover of nature is one of the most successful of American painters. His interpretations of the sea especially, whether in water-color or oil, elicit warm response and admiration. Richards contributes to the various exhibitions of our principal cities and to those of London and Paris.

202. Landscape

40 x 30

203. The Neglected Corner of a Wheatfield

12 x 14

204. Mountain Landscape

44 x 30

RICO (Martin) **Paris**

Born, Madrid.
Pupil of F. de Madrazo
Medals, 1878-89, E. U.
Legion of Honor, 1878

Supported himself while studying at Madrid by drawing and engraving on wood. During the summer fostered his love for nature by wandering through the country, living from hand to mouth, often the companion of gypsies, but studying and absorbing qualities that proved the foundation of his success. He won the first Prix de Rome ever given at Madrid for landscape, which afforded him the opportunity of four years' study in either Rome or Paris. It was in the latter city, with Zamacois, Meissonier and Daubigny to encourage him and the American art patron, William Stewart, to advance his interests that he climbed rapidly the ladder of fame. His work in oil and water colors is equally brilliant, animated and delicate, his pictures fairly sparkling with crisp effects.

205. Landscape

18 x 10

RIEDER (Marcel) **France**

Born, Thann (Haut-Rhine). Contemporary
Medals, 1898-99, 1900, E. U.
Hors Concours

This modern treatment of a modern subject is rendered with a trustworthy analysis of the contrasting effects of light. "An artist must compel

nature to pass through his intelligence and his heart," as Paul Delaroche states. This artist has here succeeded in materializing a musical group in a subtle quality of light.

206. The Trio

22¼ x 18

RIEFSTAHL (Wilhelm) **Munich**

Born, Neustrelitz, 1827. Died, Munich, 1888
Pupil of Berlin Academy
Gold Medal, Berlin, 1864. Vienna, 1873
Member of the Berlin and Munich Academies

"He sees justly, feels profoundly, and knows how to express what he feels."—Eugène Müntz.

207. Returning from the Christening

42½ x 26¾. Dated 1865

ROSA (Salvator) **Italy**

Born, Renella, near Naples, 1615. Died, Rome, 1673
Pupil of his uncle, Paolo Greco, and his brother-in-law, Francesco Fracanzano
Neapolitan School

"What is most admired in the works of Salvator Rosa," says Sir Joshua Reynolds, "is the perfect correspondence which he chose between the subjects which he chose and his manner of treating them. Everything is of a piece: his rocks, trees, sky, even to his handling, have the same rude and wild character which animates his figures." Developed under the influence of the naturalistic school, at eighteen years of age Salvator Rosa made a sketching tour through the Abruzzi. Among the dens of the banditti in this romantic and picturesque region he found many of the incidents of his pictures. Into landscapes of dramatic magnificence he also painted many battle scenes, the figures of which are full of movement and expression. Distinguished for a poetic elevation of soul, for daring conception, and splendor of coloring, Salvator Rosa became the boast of Naples, and the delight of Rome. Here, in addition to his artistic renown he also became famous as a musician, actor and a satirical poet.

208. Pyramid of Caius Cestius

100⅞ x 77⅞

209. The Battle

67¾ x 49

ROTHERMEL Peter Frederic) **Philadelphia**

Born, Pennsylvania, 1817. Died, 1895
Associate of the Pennsylvania Academy of Fine Arts

Not a draughtsman, perhaps, but a colorist, whose high aim, fine composition and rich harmonious schemes of color, have received warm recognition not only in America, but in Italy, France and Russia.

210. King Lear and Cordelia

30 x 25

ROUSSEAU (Philippe) **Paris**

Born, Paris, 1816
Pupil of Gros and Bertin
Medals, 1845-48-55-78
Legion of Honor, 1852; Officer, 1870

Mr. Wilstach referred to the picture here exhibited in a letter to a friend: "Wylie (the artist Robert Wylie) is delighted at my buying the Rousseau; he writes me that he thinks I have probably one of the finest, if not the finest, still life picture of the modern French school."

211. Peaches

38½ x 50¾

ROUSSEAU (Pierre Étienne Théodore) **Paris**

Born, Paris, 1812. Died, Barbizon, near Fontainebleau, 1867
Pupil of Rémond and Lethière
Medals, 1834-49-55
Legion of Honor, 1852
One of the eight Grand Medals of Honor, E. U., 1867
Diploma to the Memory of Deceased Artists, E. U., 1878

"This first apostle of truth in landscape," as Edmond About calls Rousseau, was one of the most profound thinkers of this century in his own line. Foremost in the celebrated Fontainebleau-Barbizon school, he may be said to have founded the modern realistic method of portraying nature. He was devoted to its analysis and aimed to give pictorial expression to the inherent beauty contained in the truths of color, light and atmosphere. Exceptionally vigorous in technique and of fine imaginative powers, Rousseau gave a broad, majestic conception of nature which was frequently sublime in its pictorial poetry. Albert Wolfe asserts: "Corot painted the grace; Millet, the hidden voice; Jules Dupré, the majestic strength. Théodore Rousseau has been by turns as much a poet as Corot, as mel-

ancholy as Millet as awful as Dupré; he is the most complete, for he embraces landscape art absolutely." The honor of the earliest appreciation of the genius of Rousseau belongs to America.

212. Landscape

13 x 10

RUBENS (Peter Paul) **Antwerp**

Born, Westphalia, 1577. Died, Antwerp, 1640
Pupil of Tobias Verhaegt, Adam van Noort and Otto van Veen
Court painter, 1609
Knighted by Charles I. of England and Philip IV. of Spain
Honorary degree at the University of Cambridge
Knight of the Golden Spur
Order of the Golden Key
At the Spanish Court, Gentleman of the Bedchamber

Painter, scholar, linguist, diplomatist. So splendid and varied is the record of this master's achievement that we do not wonder at the glowing tribute of the Marquis of Spinola when he said of Rubens: "He found so many talents combined in him, that for his own part, he believed the gift of painting to be one of the least considerable of them." Rubens was a man of experience in many countries. He visited the Court of Spain as messenger of the Duke of Mantua in 1603. Nineteen years later he went to Paris at the express invitation of Maria de' Medici. In 1627, with the title of ambassador, he was sent to England as mediator in negotiating peace between that country and Spain. Here he was received with the honor due to his rank and commenced a brilliant, though arduous, career in diplomacy which lasted several years. Although these delicate negotiations necessitated much time and travel he never ceased to paint. He is reported to have said: "The painter Rubens occasionally amuses himself with diplomacy." If happiness is to be found in the successful cultivation and exercise of inherent talent, this master genius must have been the happiest of men. "He has taken a possession of the earth that no other man has;" states Eugène Fromentin. "His painted work comprises about fifteen hundred productions, the most immense output that ever issued from one brain. . . The means are simple, the method elementary, but employed by a hand magnificently agile, adroit, sensitive, and composed."

213. Archilles Recognized by Ulysses Amid the Daughters of Lycomedes

19¾ x 14⅛

RUISDAEL (Jacob Van) **Haarlem**

Born, Haarlem about 1625. Died, 1682
Pupil of his father and uncle, Izack and Salomon Ruisdael
Member of the Guild of St. Luke

"Of all the Dutch painters, Ruisdael is the one who most nobly resembles his country. He has its breadth, sadness, rather dreary placidity and its monotonous and tranquil charm. He has left us of Holland a portrait which I will not call familiar, but intimate, lovable, admirably faithful, which never grows old. By still other claims Ruisdael is, as I fully believe, the most distinguished figure in the school after Rembrandt. . . . He maintains himself by a manner of his own; he is imposing, he impresses us with respect and attracts attention, which warns us that before us is a man's soul, that this man is of a grand race, and that he always has something important to say. . . . Nothing, or almost nothing, is known of his existence. His great labor did not enrich him, and his title of burgher of Haarlem did not prevent him, it appears, from being almost forgotten. Of this we should have a truly harrowing proof, if it is true that, in commiseration of his distress, more than from respect to his genius, which was barely suspected by anyone, they were obliged to admit him to the almshouse at Haarlem, his native town, and that there he died."—Eugène Fromentin.

214. Landscape and Waterfall

55¾ x 40

215. River Scene with Barges

41⅜ x 29⅞

RUSINOL (Santiago) **Paris**

Born, Barcelona, Spain. Contemporary.
Associé de la Société Nationale des Beaux Arts

The placidity and repose of an old garden has been well expressed by this painter. The mystery of night has already fallen upon the earth; it is an hour in thorough sympathy with the poetry of the subject.

216. The Garden

24 x 32¾

SACCHI (Andrea) **Italy**

Born, near Rome, 1600. Died there, 1661
Pupil of his father, Benedetto Sacchi and Albani
Roman School

"The merit of a painter does not consist in giving to the world a large number of works of mediocrity, but a few perfect ones," said Andrea Sacchi. Acting on this maxim this painter became the most learned designer as well as the soundest colorist of the later Roman school. His pictures are rare, but Philadelphia has now two possessing both grace and distinction. These pictures present figures impressive in their simplicity and dignity. Together with accuracy of draughtsmanship and characterization, there is a true harmonious tone of color in which everything takes its appropriate place. The Vision of St. Romuald, in the Vatican, is Sacchi's greatest work, it having been considered as the fourth best easel picture in Rome.

217. St. Augustine

58 x 44¾

218. St. Gregory

57½ x 44¼

SCARSELLA (Ippolito) (Scarsellino, Lo) **Italy**

Born, Ferrara, 1551. Died, Ferrara, 1621
Pupil of his father, Sigismondo Scarsella
Lombard School

"Scarsella executed more pictures for the churches and individuals in his native city than many other artists together," writes Abate Luigi Lanzi, an early and eminent commentator, "on comparison with Veronese, it is evident that his style is derived from that source though it is different, being composed of the Venetian and the Lombard, of native and foreign schools, the offspring of an intellect well founded in the theory of the art, if not always equal, yet always prompt, spirited and rapid. I have sometimes examined them in company with professors who never ceased to extol them.

219. St. John

36 x 42½

220. St. Luke

36½ x 43⅛

221. St. Mark

36¼ x 42¾

222. St. Matthew

35¾ x 42½

SCHLÉSINGER (Henri Guillaume) **Paris**

Born, Frankfort-on-the-Main, 1814
Pupil of Vienna Academy
Medals, 1840-47
Legion of Honor, 1866

Went early in life to Paris where he was naturalized. Since his first exhibition in 1840, his pictures have been received as noted acquisitions to the Paris Salon.

223. Alone in the Atelier

28 x 36. Dated 1868

SCHOREEL (Scorel, Schoorle) (Jan Van) **Holland**

Born, Schorel, near Alkenaar, 1495. Died, Haarlem or Utrecht, 1562
Pupil of Wellem and Jacob Cornelisz, Mabuse and Albrecht Dürer
Appointed overseer of the Vatican Gallery by Pope Adrian VI.

The adherence of Albrecht Dürer to the teachings of Luther caused Schoreel to leave the studio of the former. Later he travelled to Italy, visiting in every city through which he passed the most eminent artists in order to observe their different methods of painting, extending his travels even to a pilgrimage to Jerusalem. Settling later in Utrecht, Schoreel opened a school to introduce Italian art methods into Holland. In this he had a large following, and was the leader of that movement in Italian imitation which extended over Holland during the sixteenth century.

224. Christ and Judas

38¼ x 25⅞

SCHREYER (Adolf) **Paris**

Born, Frankfort-on-the-Main, 1828
Studied Frankfort, Stuttgart, Munich and Düsseldorf
Medals, 1864-65-67, E. U. Brussels, 1863. Vienna, 1873. Munich, 1876
Painter to the Court of the Grand Duke of Mecklenburg-Schwerin, 1862
Order of Leopold, 1866. Officer of the Star of Roumania, 1888
Member of the Academies of Antwerp and Rotterdam
Honorary Member of the Deutches Nochstiff

Born of a wealthy and distinguished family, Schreyer was given every opportunity for study and travel. Journeying through Hungary, Wallachia and Southern Russia he found the subjects of many of his pictures. His work is dashing, bold, resolute and full of fine mellow color and poetic sentiment. A delightful letter to Schreyer reads: "I came with Hert and Martinet to see you. You are gone out, but your genius remains at home. We have admired this marvellous picture of 'Chasse-Niege,' so true, so picturesque, so dramatic. I am egotistic enough to believe that I am a good judge in this matter. I have been myself enveloped in a snowy whirlwind near Kowno, and your canvas makes me shiver; I seem to be still in Russia. We hope that you will be willing to send this masterpiece to our exposition.

I dare not believe in such a happiness, and I thank you in my name and in the name of the Société Nationale des Beaux Arts. Your admirer and President, Théophile Gautier."

225. Winter

44½ x 35

SCHROEDTER (Adolf) **Berlin**

Born, 1805. Died, Carlsruhe, 1875
Pupil of his father, and of the Berlin and Düsseldorf Academies

226. Don Quixote in His Study

20 x 24

227. Two Monks in a Wine Cellar

20¼ x 17½. Dated 1863

SEGHERS (Segers, Zeghers) (Daniel) **Antwerp**

Born, Antwerp, 1590. Died, Antwerp, 1661
Pupil of Jan Brueghel
Master of the Guild, 1611

Seghers devoted his art entirely to the painting of flower subjects, having laid the foundation for his success in this direction by a careful study of horticulture. His skilful gardening enabled him always to have at hand dainty models for his pictures. Bryon states that he "gave to his imitations the beauty, brilliancy and variety with which nature clothed the originals." Seghers painted in collaboration with various artists of his time, notably the master Rubens. His pictures were eagerly sought and proved a source of honor and profit to the Jesuits of which society he was a member.

228. Flowers

28⅞ x 47¾

SEYDEL (Edward)

229. Street Scene in Front of a Meat Shop

8 x 7. Dated 1845

SIEGERT (August) **Düsseldorf**

Born, Neuwied, 1820. Died, Düsseldorf, 1883
Pupil of Düsseldorf Academy and Schadow, 1835-46
Medal in Vienna
Member of Amsterdam Academy

230. Grace Before Meat

9¾ x 11¾

231. No Grace Before Meat

9¾ x 11¾

SIMON (Lucien) **Paris**

Born, Paris. Contemporary
Honorable Mention, 1885
Medal, 1890
Sociétaire de la Société Nationale des Beaux Arts

This family group in their home is presented in the very fascinating and entertaining manner which has made this clever executant so prominent in the contemporary world of art.

232. Portraits

90¼ x 72¼

SIRANI (Elisabetta) **Italy**

Born, Bologna, 1638. Died, Bologna, 1665
Pupil of her father, Andrea Sirani
Bolognese School

It is astonishing that in only twenty-seven years of life Elizabetta Sirani accomplished so much. A list of her work enumerated by Malvaria, copied from the list kept by herself, amounts to one hundred and fifty pictures and portraits. Many of these are of large size and all are most carefully painted. She also executed some small but exquisitely finished histories on copper, which are valued possessions in the palaces of Bologna and Rome. When only seventeen years of age she had acquired such a reputation that commissions came to her from Italian princes, and the distinguished personages and monarchs of Europe. Her brilliant career came to an abrupt end through her death by poison, professional jealousy, it was thought, having instigated Elizabetta's maid to the murder. She was buried, with public demonstrations of sorrow in the Church of S. Domenico, resting in the same vault with the remains of Guido, the master whose methods she had followed and who had been the inspiration of her remarkable career.

233. Holy Family

15¾ x 21¼

SIRANI (Giovanni Andrea) **Italy**

Born, Bologna, 1610. Died, Bologna, 1670
Pupil of Cavedone and of Guido
Bolognese School

The favorite disciple of Guido, Sirani was selected to complete several pictures left unfinished on the death of the master. The success of this work brought Sirani many commissions. He was a follower of Guido's second manner of painting, preferring, like him, to paint in the grand style on large canvases. Later he added a strong system of light and shadow, approaching nearer to that used by Caravaggio. The three daughters of Sirani were paint-

ers, but Elizabetta alone became famous. His work is chiefly to be found in the gallery and various churches of Bologna.

234. Birth of Christ

18¼ x 14

SMITH (Xanthus) **Philadelphia**

235. Coast Scene off South Carolina

18 x 12. Dated 1869

SNYDERS (Franz) **Antwerp**

Born, Antwerp, 1579. Died, Antwerp, 1657
Pupil of Pieter Brueghel, the younger, and Hendrik van Balen
Master of the Guild, 1602

A contemporary who won the admiration of Rubens, Jordaens, and Van Dyck. Rubens had a deep affection as well as admiration for Snyders and appointed him in his will to supervise the sale of his works of art. Van Dyck frequently painted his portrait. Even during the life of Snyders, his pictures were in great demand, princes and nobles of his own and of other countries desiring to obtain them. Philip of Spain gave him large commissions. The work of Snyders is mainly the valued possession of the large European galleries or of the private English collections. Philadelphia has in her keeping exceptionally fine examples of the master.

236. Dead Game

65¼ x 48½

237. Still Life

94 x 66

SOLARIO (Solari) (Andrea da) **Italy**

Born, Solario, about 1458. Died, Pavia, about 1530
Lombard School

Very little can be accurately told concerning the early life of Solario. His first artistic knowledge, probably, was the Flemish method of painting as practised by Antonello da Messino. Later he came under the spell of Leonardo da Vinci. Other noted examples of the work of this tender, careful and refined painter are to be found at Milan, Rome, Berlin, London and Paris.

238. Christ Crowned with Thorns

16 x 24¼

SPITZWEG (Karl) **Germany**

Born, Munich, 1808. Died, 1885
Pupil of Hanson
Order of St. Michael, 1865

239. The Alchemist

16 x 14

SPRINGER (Cornelis) **Amsterdam**

Born, Amsterdam, 1817
Pupil of Kaspar Karson
Gold Medal, The Hague, 1857
Orders of Oaken Crown, 1861, and of Leopold
Member of Rotterdam Academy, 1856

240. Street Scene in Amsterdam

16⅜ x 20¼

STAMMEL (Eberhard) **Düsseldorf**

Born, Düren, 1832
Studied at Düsseldorf, Munich, Paris and Antwerp

La Partie Marriage

25 x 22. Dated 1863

STEEN (Jan) **Holland**

Born, Leyden, 1626. Died, Leyden, 1679
Pupil of Nicolas Knupfer and Jan van Goyen
Influenced by Frans Hals and Adrian van Ostade
Member of the Guild of Leyden, 1648

"One of the really fine brushmen of Holland," writes Henry Van Dyke, "a man greatly admired by Sir Joshua Reynolds and many an artist since. . . His brush was as limpid and graceful as though painting angels instead of Dutch boors." Steen presented life as a comedy, sometimes with grim satire and rather unpleasant truth, yet often in a spirit of sympathetic and genial toleration. As a dramatist he has been likened to Molière. He drew human nature and was a master of physiognomy. His figured groups are remarkable compositions because they give to the most thoughtful arrangement the effect of accidental combination. The subjects painted by Steen range from the grave Dutch citizen in his home, to the tavern scenes, which he studied while tavern keeper at Leyden.

242. The Fortune Teller

36⅜ x 39⅝

STEVENS (Alfred) **Paris**

Born, Brussels, 1828
Pupil of École des Beaux Arts, Navez and Roqueplan
Medals, Brussels, 1851. Paris, 1853-55-67-78
Grand Medals of Honor at Paris, Amsterdam, Berlin, E. U. and Austria
Legion of Honor, 1863; Officer, 1867; Commander, 1878
Order of Leopold, 1855; Officer, 1863—Afterward Commander
Commander of Austrian Order Francis Joseph and of Bavarian Order of St. Michael
Cross of the Lion of the Netherlands and of the Order of Merit from Bavaria

France and Belgium present rival claims for this artist, who has exhibited since 1849 in both Paris and Brussels. He adds to the strength and exactness of his early Flemish education the greater subtlety of impression and the freedom and grace of French execution. One of the ablest and most

charming painters of modern life, Stevens's pictures are remarkable for their delicacy of tone and perfection of coloring.

243. Will you go with me, Fide?
19½ x 24½
STROBENTZ (Frederick) **Hungary**

Born, Hungary. Contemporary
Honorable mention, 1894

This portrayal of two figures seated in the shade of an arbor, behind whose leafy wall the sun is brilliantly shining is one of frank realism and sincerity of purpose. It evidences a most careful and conscientious study from nature.

244. The Visit
62¾ x 42⅜. Dated 1894
SULLY (Thomas) **Philadelphia**

Born, England, 1783. Died, Philadelphia, 1872.
Pupil of Gilbert Stuart and Benjamin West

In 1792 came to America with his parents, who were comedians. In 1810, settled in Philadelphia, where he was very successful as a portrait painter. Later visited England and painted from life a full-length portrait of Queen Victoria.

245. Gypsy Woman and Child, after Murillo
24 x 30. Dated 1852
246. Peasant Girl, after Rembrandt
24 x 30. Dated 1857
SWAN (John Macallan) **England**

Born, Brentfort. Contemporary
Pupil of J. L. Gérôme and E. Fremiet
Honorable Mention, Salon, 1885
Silver Medal, 1889, E. U.
Hors Concours

This English painter and sculptor of animal life owes his training entirely to France. His studies at the Beaux Arts, where he was fortunate in being placed with fellow students of such serious purpose as Bastien-Lepage and Dagnan-Bouveret, were supplemented, as his love for animals assumed definite form, by much practice at the Zoölogical Garden, and a most diligent study of anatomy at the various hospitals of Paris. A realist of finesse and forceful technique, Mr. Swan combines with his artistic knowledge of form and movement, a fine appreciation of color and a strong realization of the value of tonality—of oneness of feeling. Mr. R. A. N. Stev-

enson writes of "The Tigers by Moonrise," here exhibited: "The relation of the animals to the landscape is admirable. It is by no means easy to adjust these huge, near-at-hand, forms with long undulating backs, so as to secure decorative dignity and some sense of natural space and proportion. The management of the stripes, moreover, deserves attention; far from producing an irritable pattern, they fall into the general arrangement and follow the form with agreeable suavity."

247. Tigers by Moonrise

39⅝ x 48⅝

TANNER (Henry O.) **Paris**

Born, Pennsylvania, 1859
Pupil of P. A. F. A., Jean Paul Laurens and Benjamin Constant
Honorable Mention, 1896. Medal, 1897
Walter Lippincott Prize, P. A. F. A., 1900

Son of Bishop Tanner of the African Methodist Episcopal Church, this young Philadelphia painter has already won a prominent place in the ranks of American artists and has overcome any possible prejudice, especially in Paris, where Art is sufficiently catholic to ignore the distinctions of race. Tanner has had the courage to choose scriptural subjects for his pictures, and has thus challenged comparison with the great painters of every age and race. His pictures having much of the simplicity and fervid religious feeling of the old masters, are yet more than servile imitations, and are distinguished by originality and nobility in conception and no ordinary skill in execution.

248. L'Annonciation

69¼ x 56½

TARBELL (Edmund C.) **Boston**

Born, Massachusetts, 1862
Pupil, Boston Museum of Fine Arts, Boulanger and Lefebvre, Paris
Clark Prize, N. A. D., 1900. Shaw Fund ($1,500), Society of American Artists, 1900. Medal, Columbian Exposition, 1893. First Hallgartin Prize, N. A. D., 1894. Walter Lippincott Prize, P. A. F. A., 1895. Temple Gold Medal, P. A. F. A., 1895. Gold Medal, Art Club of Philadelphia, 1895. Honorable Mention, Tennessee Exposition, 1900. First Prize, Boston Charitable Mechanics' Association
Bronze Medal, Paris Exposition, 1900
Member of the "Ten American Painters"

This picture, so simple, yet so gracious in feeling, is lifted to a high plane by beauty of workmanship and distinction of style. It is not painted for the human interest—not with a portrait feeling—but for the sake of tender color in subtle contrast, and of values delicately differentiated that yet form perfect

harmony. "The color is the melody, the values are the orchestration of the melody," says George Moore: "As the orchestration serves to enrich the melody, so do the values enrich the color." In this tone production in painting, with infinite subtlety and charm Mr. Tarbell has attained a mastery of truth.

249. The Afternoon Tea

40 x 45

TENIERS (David, the younger) **Belgium**

Born, Antwerp, 1610. Died near Brussels, 1690
Pupil of his father, David Teniers
Master of Antwerp Guild, 1632; Dean, 1644-45
Prime mover in the foundation of the Antwerp Academy, 1663
Member of Brussels Guild, 1675
Court painter to Archduke Leopold Wilhelm

The great success of Teniers was equal only to his ability. His execution is incomparably straightforward, his color is fine and stimulating and his arrangement of subject is always picturesque. The most eminent genre painter of Belgium, his career is one unbroken record of success and easy achievement. The Archduke Leopold William appointed him chamberlain, court painter and custodian of his rich gallery of paintings. His fame extended to other nations, and his country home became the resort of the Spanish and Flemish nobility. Teniers was among the first to depict the contemporary life of the noblemen, burghers and peasants of Holland. We see them in their homes, guard-rooms, taverns, at markets, fairs, festivals and merry-makings of every sort. Smith, in his Catalogue Raisonné, enumerates no less than seven hundred pictures from this marvellous brush.

250. Kitchen Interior

25⅞ x 16⅞

251. Landscape and Figures

31⅛ x 25

252. Landscape and Figures

8½ x 6½

253. The Smokers

18 x 14¾

TIEPOLO (Giovanni Battista) **Venice**

Born, Venice, 1696. Died, Madrid, 1770
Pupil of Gregorio Lazzarini
Influenced by Giovanni Battista Piazzetta and Paolo Veronese
Director of the Academy of Painting at Venice, 1753
Venetian School

Modern painters warmly praise this last of the great decorative painters of the Venetian school. Historians regard him as having been far in ad-

vance of his age. He painted many magnificent mural decorations in Venice, Milan and other Italian cities. He decorated the Archbishop's palace at Wurtzburg, and also, at the request of Charles III., the royal palace at Madrid. Tiepolo was gifted not only with a brilliant fancy and inventive power, but was also master of a style which was splendidly fluent and decorative. He understood thoroughly the capability of fresco and mural decoration to give appropriate color, to influence the effect of space and light. In his easel pictures, which were painted in oil, Tiepolo especially displays his harmonious color, his true pictorial knowledge and the brilliant vivacity of his touch.

254. Christ Healing the Sick

44¼ x 26¼

255. The Last Supper

42⅜ x 23¾

TILBURG (Tilborch, Tilborgh) (Edidius or Gilles Van) Brussels

Born, Brussels, 1625. Died about 1678

In the richly toned pictures of this painter the influence of Teniers, his probable master, is perceptible, but that of Brouwer is still more strongly to be seen. The varied composition shown in his treatment of the picturesque subjects he selected from the life that surrounded him proves the fruitfulness of his imagination. The artists of Holland painted the things they saw, not imagined, finding in everyday life material of inexhaustible interest from which each man chose according to his pleasure.

256. Guard Room

46¼ x 36¾

TINTORETTO, IL (Giacomo Robusti) **Italy**

Born, Venice, 1518. Died, Venice, 1594
Venetian School

Il Tintoretto (the little dyer) derived his name from the occupation of his father, who was a silk dyer (tintore). Tintoretto had no acknowledged preceptor. He entered the studio of Titian, but after a few days his master dismissed him without assigning any reason. This insult served as an added spur to the superb energy of the young man. He devoted the day to painting, and the night to drawing, and on the wall of his studio he set forth his ideal: "The drawing of Michelangelo and the coloring of Titian." Tintoretto never refused

work, frequently asking, as his only recompense, an opportunity to express the abundant wealth of his own thoughts. He was one of the great painters of the world before his fortieth year, and an acknowledged rival even of Titian. In a comparison of these two, Ruskin said: "Tintoretto has imagination and depth of soul which I think renders him indisputably the greatest man but, equally indisputably, Titian is the greatest painter." Berenson writes: "Tintoretto painted portraits not only with much of the air of good breeding of Titian's likenesses, but with even greater splendor and with an astonishing rapidity of execution. His portraits always render the man at his best, in glowing health, full of life and determination, and make us look back with amazement to a state where the human plant was in such vigor as to produce old men of the kind represented in most of his pictures."

257. Portrait of a Gentleman of the Pesaro Family

51 x 44¼

TODD (George) **Paris**

258. Poor Man's Bouquet

23½ x 28¾. Dated 1869

TROYON (Constant) **Paris**

Born, Sèvres, 1810. Died, 1865
Pupil of Riocreux and Poupart
Medals, 1838-40-46-48-55
Legion of Honor, 1849
Diploma to the Memory of Deceased Artists, E. U., 1878
Member of Amsterdam Academy

A powerful landscape and animal painter. His superb grasp of the subject is full of force, freedom and directness. His knowledge of the animals he paints, their appearance, motions, life and peculiar characteristics, is complete. "The poetry of the fields has never been more feelingly interpreted than by him," writes Hamerton. "In the 'Oxen Going to Work,' we have a page of rustic description as good as anything in literature, of mighty oxen marching slowly to their toil! Who, that have seen these creatures work, can be indifferent to the steadfast grandeur of their nature? They have no petulance, no hurry, no nervous excitability, but they will bear the yoke upon their necks, and the thongs about their horns, and push forward without flinching from sunrise until dusk."

259. Yoke of Oxen and Boy

50 x 35

ULMANN (Raoul-Andre) **Paris**

Born, Paris. Contemporary
Associé de la Société Nationale des Beaux Arts

A picturesque and interesting rendition of the subject given with a sincere and appropriate execution.

260. The Wharf at Hamburg
26⅜ x 21¼

UNKNOWN. Early Italian (XVI Century) **Italy**

261. Frieze of the Candelabra
29 x 38¾

262. Madonna and Infant
13½ x 18⅞

263. Madonna, Infant and St. Catharine
25⅛ x 29⅝

264. Madonna, Infant and Two Saints
18½ x 25⅝

265. Orpheus Rescuing Eurydice from the Inferno
64¾ x 58¼

These pictures so gracious in color and composition are expressed with a simplicity and dignity very characteristic of the paintings of Italy. "The Italian painter attends only to the invariable, the great, and general ideas, which are fixed and inherent in universal nature," writes Sir Joshua Reynolds.

266. Landscape
8 x 10. Dated 1862

267. Old Dutch Still Life (Cabbage and Fish) **Holland**
36½ x 31¾

Balzac defines art as "a bit of nature seen through a temperament." In an old Dutch still life, like the remarkable picture here catalogued, we see the plain independent point of view which was so characteristic of the people of Holland. Content to make their own choice of subject, regardless of the canons of art, they were convinced that a picture was good because it was true.

Tuscan School (XV Century) **Italy**

268. The Visitation
27½ x 36¾

Henry Havard has said "The art of a nation is the synthesis of its dominating thoughts." Fully three-quarters of the paintings of the fifteenth century were of a religious character, the reason being not far to seek. Religious faith was the all-pervading spirit of the age, the Church being an en-

lightened and generous art patron. Art was not only an adornment, it was a necessity to present to the people, who had no books, the vital points of their religious belief. "Painting was the color-thought and form language of the people," as John C. Van Dyke has truly said.

UTRECHT (Adriaen Van) **Antwerp**

Born, Antwerp, 1599. Died, Antwerp, 1652
Pupil of Harmen de Neyt
Master of Antwerp Guild, 1625

At first Utrecht painted simply for amusement, but his successful rendition of still life and the animals of the barnyard decided him to adopt art as a profession. The correctness of his composition, combined with the truth of his touch, won for him a high place among the Flemish painters of still life. He was much employed by the German Emperor and by the King of Spain, receiving more orders than he could execute.

269. Game

39¼ x 29½

VAENIUS (Venius) (Otho) (Octavo van Veen) **Brussels**

Born, Leyden, 1558. Died, Brussels, 1629
Pupil of Isack Claesz Swanenburg, Lampsonius and F. Zuccheco
Master of the Guild at Antwerp, 1594. Dean, 1603-3
Court painter to Albrecht and Isabella
Member of the Guild at Brussels, 1620

A student of science especially of mathematics, a distinguished painter, a historian and a poet, Vaenius also found time amid these diverse interests to superintend the mint at Brussels. In the Academy of Art at Antwerp, which he founded, he had the unique honor of instructing for four years that master genius, Rubens. The compositions of Vaenius, founded on those of the Roman school, are learned and judicious.

270. Incidents in the Life of Christ (12 panels)

29⅝ x 41¾

VALENTIN, LE (Jean de Boullongne)

Born, Coulommiers, 1591. Died, Rome, 1634
Supposed to have been a pupil of Simon Vouet

Very little is known concerning this painter, even his name for a long time being a matter of doubt. Though he ranks as one of the best French artists of his time, he should really be classed among the Naturalists of the Italian school, so devoted was his following of Caravaggio. Like this master, Valentin has aimed at strong masses of light and shadow,

the big effects and the power arising from bold relief. Lanzi comments on the contemporary popularity of Valentin at Rome.

271. Christ Asking a Blessing
75 x 50¾

VAN MARCKE (Émil) **Paris**

Born, Sèvres, 1827
Pupil of Troyon
Medals, 1867-69-70-78, E. U.
Legion of Honor, 1872

As pupil and near friend of Troyon, it is natural that in Van Marcke's early work the impress of the former is clearly seen; but stronger individuality came to Van Marcke with greater confidence and experience. His animals are full of vigorous life. His drawing, modelling and grouping are masterly and their surroundings equally strong, happy and well conceived.

272. Spanish Ox Team
23½ x 15½

VASARI (Giorgio) **Italy**

Born, Arezzo, 1511. Died, Florence, 1574
Pupil of his father, Antonio Vasari, Andrea del Sarto and of Michael Angelo
Florentine School

The Medici family were Vasari's greatest patrons, generously awarding the architectural and decorative work he executed for them. An imitator of Michael Angelo, his pictures lack originality, but possess facility and a versatile knowledge. Lanzi states that "Vasari aimed at too much, and for the most part preferred expedition to accuracy." Writer as well as architect and painter, Vasari has transmitted to us most valuable material in his biographical account of the painters of Italy. Published at Florence in 1550, this first edition was followed by others, ranging in date from 1568 to the present day, the book having been translated and published in many countries.

273. The Deposition from the Cross
16¾ x 23⅝

VAUTIER (Benjamin) **Düsseldorf**

Born, Morges on Lake Geneva, 1829
Pupil of Hébert, Lugardon, Düsseldorf Academy and Jordan
Medals, Berlin, 1864, Paris, 1865-66-67-78
Orders of Francis Joseph, Red Eagle and St. Michael
Legion of Honor, 1878
Member of Berlin, Vienna, Munich, Antwerp and Amsterdam Academies

274. "He will Never Make Anything but an Artist."
20 x 24. Dated 1869

VELASQUES (Diego Rodrigues De Silva Y.) **Spain**

Born, Seville, 1599. Died, Madrid, 1660
Pupil of Herrera el Viejo and of Francisco Pacheco
Keeper of the Wardrobe, Usher of the Royal Chamber, Chamberlain
Court painter, 1623 Knight of Santiago

"Velasques is a true master. If he has rivals, none is his superior," writes Léon Bonnat. "What the Spanish master seeks above all is character and truth. He is a realist in the broadest and best acceptation of the word. He paints nature as he sees her and as she is. . . . Posterity, with all gratitude bows before his powerful originality." Although the life of Velasques was one of long triumph, his European reputation is of comparatively recent origin. Until the first quarter of the nineteenth century his pictures remained without popular appreciation in the palaces and museums of Madrid. It is largely owing to this fact that during the Peninsular war, they escaped the rapacity of the French marshals. Polomino speaks in glowing terms of the courtly refinement of Velasques. Whenever this favorite of Philip IV. travelled, he was received with all the honors usually accorded to princes. It was during his second visit to Italy that he painted the celebrated portrait of Pope Innocent X., which was received with such enthusiasm that it was carried in triumphal procession by the people. On his return the king conferred upon him the highly remunerative post of Aposentador de Palacio, or palace marshal. This made it necessary for Velasques to attend the king whenever he left the Capital. In 1660, a meeting of the French and Spanish courts was arranged on the Isle of Pheasants to celebrate the nuptials of the youthful Louis XIV. and the Infanta Maria Teresa. His arduous duties in connection with these festivities made Velasques ill. On his death the Spanish master was buried with great pomp in the Church of San Juan.

275. Study of Columns, Figures, etc.
48 x 34½

VERBOECKHOVEN (Eugéne Joseph)

Born, Belgium, 1799. Died, Brussels, 1881
Pupil of his father
Medals, 1821-24-41-55
Legion of Honor, 1845
Chevalier of the Orders of Leopold, St. Michael, and Christ of Portugal
Decorated with the Iron Cross, 1830
Member of the Brussels, Antwerp, Ghent, Amsterdam and St. Petersburg Academies

Though Verboeckhoven essayed portrait painting and sculpture, he found his true forte in the painting of animals. His skillful treatment of this subject won for him wide reputation.

276. Oxen, Goats and Sheep

12 x 8½. Dated 1842

277. Interior of Stable

42½ x 29¼. Dated 1869

278 Sheep, Ducks and Chickens

9 x 6½

279. The Resting-place

12 x 8½. Dated 1845

VERONESE (Carlo Caliari) **Italy**

Born, 1570. Died, 1596
Pupil of his father, Paolo Veronese and Jacopo Bassano
Venetian School

Carlo Veronese gave early proof of exceptional talent. Before his eighteenth year he had produced work of distinguished character, the prediction that he would equal if not surpass his father, Paolo Veronese, being generally made. Indeed Carlo completed several pictures left unfinished by the death of his father, that great exponent of Venetian splendor. It is said that the young painter impaired his constitution by too incessant application; whatever the cause, his promising career ended when he was only twenty-six years of age. "The Duchess of Modena" is presented with a cheerfulness and frank worldliness, a love of display combined with a naturalness of feeling that are very appealing to the eye.

280. The Duchess of Modena

39⅛ x 52½

VLIET (Hendrik Cornelisz Van (van der) **Delft**

Born, Delft, 1611 or 1612. Died, Delft, 1675
Pupil of his uncle, William van Vliet and of Mierevelt

"Atmosphere in an interior is more difficult to paint than in open air," says the scholarly modern painter, Alfred Stevens. This problem is well handled in this picture of the interior of a large church, probably the one at Delft, where Van Vliet lived. The clear light diffused through the painting, which comes from the high windows, adds greatly to the effect of height and space. The whole composition is rendered with a realism, at once skillful, subtle and impressive.

281. Church Interior

26½ x 31¾

VOLLON (Antoine) **Paris**

Born, Lyons, 1833
Pupil of Ribot
Medals, 1865-68-69-78, E. U.
Legion of Honor, 1870; Officer, 1878
Hors Concours, 1889, E. U.

In extraordinary facility, great force in handling color, sure brushwork, broadly given in swift, uncompromising and vigorous strokes, this "painter's painter," in still life at least, never had a superior. Still-life painting with Vollon ceases to become mere imitation, but with good grouping, fine lighting, and atmospheric effect is elevated to the pictorial, and is dignified and valued accordingly. The still-life here exhibited is characterized as "Vollon's masterpiece in America." With equal skill, Vollon paints landscape, marine, genre, etc. The "Port of Marseilles," is a fine example of his justly famous harbor views.

282. After the Ball
50 x 66

283. Port of Marseilles
55 x 42½

VOLTZ (Friedrich) **Munich**

Born, Nördlingen, 1817. Died, Munich, 1886
Pupil of his father and of Munich Academy
Medals, Berlin, 1856-61. Great Wurtemberg Art Medal
Chevalier of the Orders of Red Eagle and of St. Michael
Member of the Academies of Berlin, Munich and Vienna

Friedrich Voltz was an earnest student of animal life both in its surroundings and in its connection with humanity. A man of great industry, it is said of him that having been disabled by a temporary but very severe accident to his right hand, undauntedly he taught himself to use his left with equal dexterity and skill.

284. Landscape and Cattle
35 x 14¾

285. Landscape and Cattle
35 x 14¾

VON STARKENBURG (W. T.) **Düsseldorf**

286. Scene on the Hudson River
30 x 19

VOS (Cornelius de) **Antwerp**

Born, Hulst, 1585. Died, Antwerp, 1651
Pupil of David Remeeus
Master of the Guild of Antwerp, 1608; Dean, 1619-20

A portrait painter who acquired a great reputation, even in the home of Rubens and Van Dyck, Indeed the latter was his close personal friend. Like all Flemish artists of his period, De Vos came under the dominating influence of Rubens, yet he maintained his strong personality and showed a more marked independence than any of his contemporaries. This family group is given with strength, concentration and simplicity. It is strong in value—that corner stone of Dutch and Flemish art—and is dignified and true in characterization. "Art is the 'eternization' in a supreme force absolute and definite, of the 'fugitivity' of a creature or of a human being," state Edmond and Jules de Concourt. This picture is one of the most artistic examples of the portraits of De Vos in any of our galleries, whether private or public.

287. Portrait of Antoine Renniers, his Wife, Maria Leviter, and their Children

96⅜ x 67½

WALDEN (Lionel) **Connecticut**

Born, Connecticut, 1862
Pupil of Carolus Duran
Honorable Mention
Silver Medal, E. U., 1900. Medal at London

The full moon rises in a clear sky, diffusing its light through the scene. A group of fishermen are well arranged and have been executed with the most happy result. Especially well considered is the farther shore, emphasized by its occasional spark of yellow light. The artist, Mr. Walden, is one of the promising Americans now resident in Paris.

288. Fishing in the Roadstead

94½ x 68¼

WEBER (Otto) **Berlin**

Born, Berlin. Killed in the war of 1870
Studied in Berlin and Paris
Medals, Paris, 1864-69, Utrecht, 1866

289. Wood Scene

50 x 35

WEENIX (Jan) **Holland**

Born Amsterdam, 1640. Died, Amsterdam, 1719
Pupil of his father, Jan Baptista Weenix
Member of the Guild at Utrecht, 1664-69

Jan Weenix had as a fellow student his cousin Melchior d'Hondecoeter, who is represented by two pictures in the Wilstach Collection. As they de-

veloped, Weenix lacked the dramatic power and energy of Hondecoeter, but surpassed him in finish and harmony of decorative arrangement. Hondecoeter preferred the flutter of the poultry yard, while Weenix was at his best when representing dead birds and game. Weenix painted a variety of subjects, figures, animals, landscape, fruit, flowers and even portraits. Johann Wilhelm, Elector of the Palatinate, recognizing his ability, commissioned him to decorate Castle Bensberg with the hunting scenes which are noted examples of his work.

290. Still Life (Dead Game and Hound)

18¼ x 20⅛

WHISTLER (James Abbott McNeill) **Massachusetts**

Born Massachusetts, 1834. Died, England, 1903
Pupil of Gleyre in Paris
Medals, Paris, 1883; P. A. F. A., 1902, and Columbian Exposition, 1893
Officer of the Legion of Honor
Sociétaire de la Société National des Beaux Arts
President of Society of British Artists, 1886

The delicate expressiveness of Whistler's art is entirely personal and in its refinement of invention and mysterious simplicity of method has always remained very much the same. The flowing, supple execution is apparently very sketchy; but, as John C. Van Dyke has truly said, "it is the maximum of effect with the minimum of effort." Without any loss to his own individuality, Whistler has studied the art of Japan and that of Velasques, and has known how to successfully assimilate their great principles of selection from nature's subtleties, rather than attempt to literally copy her charm. His Nocturnes are unrivalled in their vibrant, transparent, luminous darkness, and the portraits of this master are painted with imaginative and decorative treatment. The lady here portrayed, passing into mysterious space, is given with tender analytical judgment, combined with rare simplicity of intention and unison of tone.

291. The Lady with the Yellow Buskin

84¼ x 43

WILLAERTS (Ferdinand) **Belgium**

Born, Gand, Belgium. Contemporary.
Associé de la Société Nationale des Beaux Arts

Stamped with a healthy appreciation of nature, this picture by Willaerts is expressed with more than average ability. The placid waters of the canal, with its many reflections, the effect of distance, the play of light so well diffused through the picture, all attest a mind both skilled and thoughtful.

292. Belgian Canal

33 x 44⅞

WILLEMS (Florent) **Belgium**

Born, Belgium, 1823
Pupil of Mechlin Academy
Medals, Paris, 1844-46-55-67-78, Brussels, 1843
Legion of Honor, 1853; Officer, 1864; Commander, 1878
Chevalier and Officer of the Order of Leopold
Commander of the Order of Francis Joseph of Austria

"The dainty domestic painter" was the way that Rosetti designated Willems.

293. I Was There

19 x 25

294. Signed and Sealed

19 x 23¼

WITTKAMP (John Bernard) **Antwerp**

Born, Westphalia, 1820
Studied at Rotterdam and Antwerp
Medals at Brussels, The Hague, Bruges and London
Honorary Member of Amsterdam and Philadelphia Academies

295. The Widow

40 x 30

WOOD (George B. Jr.) **Philadelphia**

Born, Philadelphia, 1832
Pupil of Pennsylvania Academy of the Fine Arts
Member Pennsylvania Academy of the Fine Arts

296. Winter Twilight

8 x 6

WYLIE (Robert) **Philadelphia**

Born, Isle of Man, 1839. Died, Brittany, 1877
Medal, Paris, 1872

This artist, in whose career Mr. Wilstach took a deep personal interest, went to Paris in 1865 to study with Barye, intent upon becoming a sculptor. He had been equipped in the principles of art in the schools of the Pennsylvania Academy of Fine Arts, holding there for the four years previous, the position of curator, and exhibiting annually during this time busts and medallions in clay and ivory. He finally settled in Brittany, where he turned his at-

tention to painting, continuing to show in this medium that pronounced and delicate feeling for form which had drawn him to sculpture. His pictures are painted in a style full of truthfulness and authority, with much solidity and breadth of treatment.

297. The Postman

57 x 45½. Dated 1868

298. A Roman Girl

25¾ x 32. Dated 1869

ZAMACOIS (Eduardo) **Paris**

Born, Spain, 1842. Died, 1871
Pupil of Madrid Academy under F. de Madrazo and in Paris of Meissonier
Medals, Paris, 1867. Munich, 1870
Diploma to the memory of deceased artists, E. U., 1878

A man of keen wit and originality, painting, with pure and intense color, in a style polished and complete. His pictures are mainly satires, rendered with force and ability. Eugene Benson says: "Zamacois has a suspicion of malice that must be delightful to the compatriots of Voltaire," and later that he is "kindred to Molière. If you could suppose something of Molière's genius, embodied in a series of sonnets, you would have a just literary expression of Zamacois as a painter." Dying when but thirty years of age he left the memory of a career of unusual brilliancy.

299. Decorative Painter

14¾ x 22¼

300. Before the Battle

5 x 7

301. After the Battle

5 x 7

ZIEM (Felix) **Paris**

Born, Beaune, 1821
Pupil of Art School of Dijon
Medals, 1851-52-55, E. U.
Legion of Honor, 1857; Officer, 1878

In that first requirement and indispensable charm of painting, the harmonious fusion of color, in atmosphere and suggestion of movement, we find Ziem at his best. The mornings and evenings of Holland and Venice, which he has given us, are melodious with rhythmic notes of color, the rich reflections of the artist's colorful mind. "He excels," writes Edmond About, "in mirroring the most brilliant colors in a canal. The least wind, which perchance ruffles the face of the water, furnishes a delicious matter for his brush."

302. Mills in Holland

52 x 31

ZIMMERMAN (Albert) **Munich**

Born, Saxony, 1808
Studied in Dresden and Munich
Bavarian Order of St. Michael
Member Munich and St. Petersburg Academies

303. Bellagio, Lake Como
50 x 37

ZIMMERMAN (R. J.) **Munich**

304. Too Late for the Cars
32 x 28. Dated 1855

ZURBARAN (Francisco de) **Spain**

Born, Fuente de Cantos, Estremadura, 1598. Died, Madrid, 1662
Pupil of Juan de las Roelas

Although the parents of Zurbaran were of the laboring class, they gave their son an opportunity to study art at Seville, recognizing his especial talent. The young student constantly painted from nature, cultivating that broad handling and strong contrast of light and shade which won for him the title of "the Spanish Caravaggio." Before his twentieth year he had acquired a wide reputation. In 1650 he was called by Philip IV. to Madrid to decorate a room at the Buen Retiro Palace. The King showed him many marks of friendship, affectionately styling him "Painter to the King and King of Painters." Although he shared with his friend Velasques the title of Court Painter, he was essentially a recluse and loved most the religious atmosphere of the cloister. His representations of monastic life won for him an ever increasing reputation. It is believed that the noted beauties of his time were the originals of the lovely saints he pictured. Zurbaran possessed great strength and finish of treatment, together with a free, vigorous touch. The soft glow of color which permeates his pictures suggests the Venetian painters.

305. Portrait and Landscape
46⅛ x 41⅛

306. The Annunciation
123½ x 83¾

WATER COLORS, PASTELS, CRAYONS, ETC.

PICTURES NOT OTHERWISE DENOTED ARE WATER COLORS

ACHENBACH (Oswald) — **Düsseldorf**

See page 13

307. **Scene near Naples**
20 x 14

BROCHART (C.) — **Paris**

308. **Les Belles Espagnoles**
31 x 38. Pastel

309. **Les Belles Francaises**
31 x 38. Pastel

GALLAIT (Louis) — **Brussels**

Born, Belgium, 1810. Died, 1887
Pupil of Celothen and Hennequin
Medals, 1835-48
Legion of Honor, 1841
Chevalier of the Order of the Crown of Oak, Holland and Prussian Order of Merit
Grand Cordon of the Order of Leopold, 1881
Honorary Member of the Royal Academy, London
Member of the Brussels, Antwerp, Paris, Berlin and Munich Academies

310. **Water Color**
10½ x 12¼. Dated 1868

HAMILTON (James) — **Philadelphia**

See page 46

311. **Sunset on the Jersey Flats**
16 x 9

312. **Moonlight Scene**
15 x 15

313. **Ruins**
15 x 15

314. **Beach Scene**
11 x 7

315. **New York and Brooklyn from the Bay**
16 x 9

316. **View of New York**
10½ x 7¼

JOHN (J. W.)

317. **Landscape**
11 x 15½

MORAN (Thomas) New York

See page 60

318. **View in the Susquehanna Valley**
19 x 13. Dated 1865

319. **Ruins on the Nile**
16¾ x 21¼. Dated 1858

320. **Study (after Turner)**
16 x 16

321. **Study (after Turner)**
16 x 16

TOWNE (Rosa) Philadelphia

322. **Wild Flowers**
11 x 9

WILLIS (H. B.) London

323. **Interior of a Stable**
14 x 10. Dated 1856

SPRINGER (Cornelis) Amsterdam

See page 79

324. **Street Scene**
8½ x 10½ Dated 1867

VAUTIER (Benjamin) Düsseldorf

See page 87

325. **Scene in a German Church**
13 x 15. Crayon Drawing. Dated 1858

WITTKAMP (John Bernard) Antwerp

See page 93

326. **Dathsen Preaching before the Walls of Ghent**
10 x 8

BRONZES

BARYE (Antoine Louis) Paris

Born, Paris, 1795. Died, 1875
Medal, 1831. Grand Medal of Honor, 1855, E. U.
Chevalier of the Legion of Honor, 1853. Officer, 1855.
Member of the Institute, 1868

"Keenly tormented by his intense desire to become a sculptor," as Barye expressed it, his apprenticeship of twenty-two years was one of great poverty, disappointment and patient labor. His love and unwavering belief in his art, his capacity for incessant study, his complete insight and artistic knowledge of the character, mode of life, power and fascination of animal nature and his comprehension of arrested movements were the attributes of gen-

ius. Léon Bonnat writes: "Barye is one of the greatest artists of the age, I may even say of all the ages. If I had a comparison to make I should think of Balzac. Barye has understood the animal and conveyed it with a power equal to that which Balzac has manifested in those passionate researches, in which he has so powerfully interpreted the heart of man. Both have left their ineffaceable stamp upon the world."

5. **Buffalo Cow**

6. **Eagle and Heron**

7. **Leopard**

8. **Leopard and Panther. (Bas Relief)**

9. **Leopard and Panther. (Bas Relief)**

10. **Lion Walking**

11. **Lion and Serpent**

12. **Lizard**

13. **Panther Devouring a Stag**

14. **Small Turtle**

15. **Tiger Devouring an Antelope**

16. **Turtle**

17. **Two Rabbits**

SANSON (J.) **Rome**

Born, Nemours
Pupil of Jouffrey
Chevalier of the Legion of Honor

18. **The Musician**

UNKNOWN

19. **Indian Hunter on Horseback**

20. **Morning—After Thorwaldsen**

21. **Night—After Thorwaldsen**

MARBLES

POWERS (Hiram) **Florence**

Born, Vermont, 1807. Died, Florence, 1873

It was in 1826 that Powers discovered his latent talent for sculpture. With a quickly acquired knowledge of modelling, he secured a position as general assistant and artist in the waxwork department of a museum in Cincinnati where certain of his ingenious illustrations of Dante's Inferno awakened general attention. Powers then studied modelling and casting thoroughly and in 1834 went to Washington, where he modelled portraits of the President and many leading statesmen. In 1837 he settled in Florence, where his statue of "Eve" (pronounced a masterpiece by Thorwaldsen) and his well known "Greek Slave," were given to the world.

1. **Bust of Washington**
Dated 1864

RINEHART (William Henry) **Rome**

Born, Maryland, 1825. Died, Rome, 1874

A statue of Chief Justice Taney, ordered by the State of Maryland, is at Annapolis. Rinehart is represented at the Peabody Institute by "Clytie," which he considered his masterpiece, and at the Corcoran Gallery by "Rebecca."

2. **Bust of William P. Wilstach**
Dated 1870

UNKNOWN

3. **Bust of Washington**

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